Our Song World.

BY

Geo F. Root

AND

C. C. Case.

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OUR SONG WORLD:

CONTAINING

PRACTICE LESSONS AND MUSIC FOR SINGING CLASSES,
EXERCISES AND PIECES FOR INSTITUTES AND CONVENTIONS,
TUNES AND ANTHEMS FOR CHOIRS,
AND
GLEES AND CHORUSES FOR CONCERTS.

BY

GEO. F. ROOT AND C. C. CASE

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TWO IMPORTANT THINGS.

First. Classes ought to read in one key as well as in another. This they never do if they stay in the key of C until they are ready to *understand* the structure of other keys.

Some of us have been inclined to put off singing in the key of G, for example, until we could explain what causes G to be key-tone instead of C. But there is where we have made a mistake; we can just as well *practice* in the different keys before explaining them as we can in the minor and chromatic scales before explaining them. Indeed, many teachers who do the latter, say it is the right way. They say that practice should come before the explanation, and that the explanation is much easier when the practice has preceded it. "Do these things and ye shall know of the doctrine," is their favorite motto.

One of the most important things in reading music is to get used to the *looks* of the staff in its different adjustments. All singers know that the first line of the treble staff, for instance, *looks* very different when it represents *three*, or *mi*, in the key of C, from what it does when it represents *one*, or *do*, in the key of E-flat. The three flats at the beginning of the staff give it an entirely different *complexion.*

The importance of getting the class accustomed to these different looks of the staff early in their course can not be over-estimated. Their not understanding all the reasons for what is done will in no degree hinder their practice.

We, therefore, place these simple lessons in the different keys among the first. No explanations will be needed excepting such as are printed over the lessons. Take the true pitches of the key and *practice.* Fuller explanations will come later, and will then be, as has been said, all the easier for the preceding practice.

G. F. ROOT,
C. C. CASE.

Second. The reading matter about the elementary principles of music, and the method of teaching them, which is usually printed in the first part of books of this kind, will be found in the Teachers' Club, a copy of which will go with every order for six or more copies of this work if desired.

The "Teachers' Club" is by Dr. Geo. F. Root, and contains his statements of the elementary principles of music and his method of teaching them.

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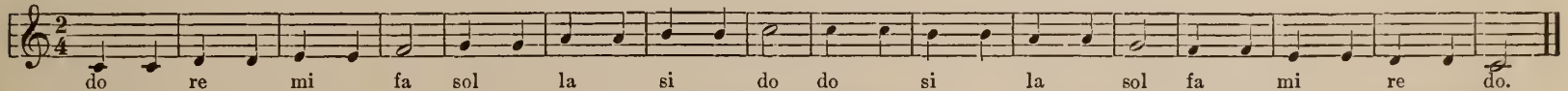
PRACTICE LESSONS.

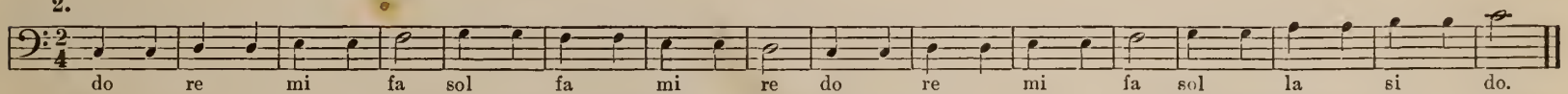
THE things to be taught before singing these lessons are:—Quarter and half lengths and notes. Measures and measure-signs. Beating time. Staff. Treble and Base clefs. The pitches C, D, E, F, G, A, B, C, also their Relative names, (one, two, three, four, five, six, seven, eight), and the syllables do, re, mi, etc. This book will recognize the fact that with the five long lines there are six long spaces, and will name these spaces 1st, 2d, 3d, 4th, 5th, 6th. The added spaces will then have their true names. The first one that is added will be called the 1st added space, instead of being called the 2d, as heretofore. (See Teachers' Club, from beginning to chapter 7.)

1.



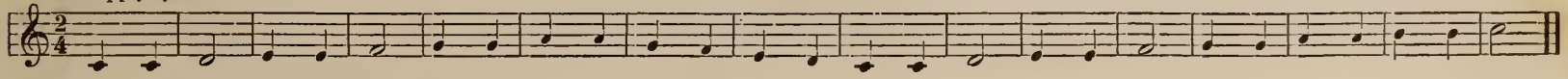
First let ev - 'ry sing - er see That he sits e - rect and free; Stooping is a foe to song, On this point let none be wrong.

2.

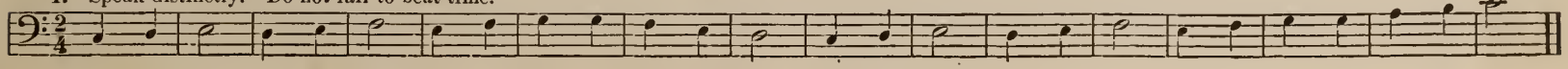


Let the breath be deep and full, Quick and noiseless, that's the rule; Speak distinct - ly ev - 'ry word, Let each sound be clear - ly heard.

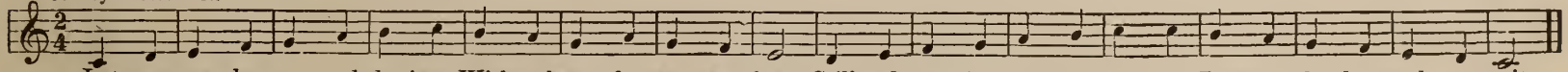
3. Apply syllables.



4. Speak distinctly. Do not fail to beat time.



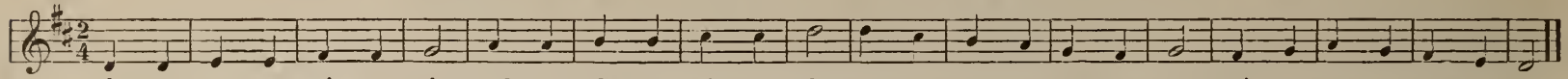
5. Syllables first.



Let us now be up and do - ing, With a heart for a - ny fate; Still ad - vancing, still pursu - ing, Learn to la - bor and to wait.

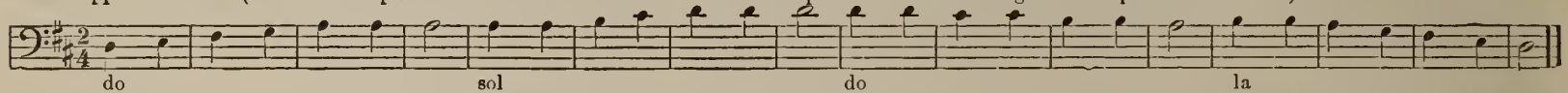
Class, we have to get accustomed to every degree of the staff as, "one" or "do." So far, it has been the first line below of the Treble staff and third space on the Base that have represented that pitch, but when two sharps are found at the beginning of the staff in addition to the other signs, the next degree higher stands for "do." You will sing just as you have been singing, only you start at a little higher pitch and apply the syllables differently on the staff. No further explanation will be needed at present. You will find it just as easy to sing beginning with the first space as with the first line below. (Take the pitch D.)

6.



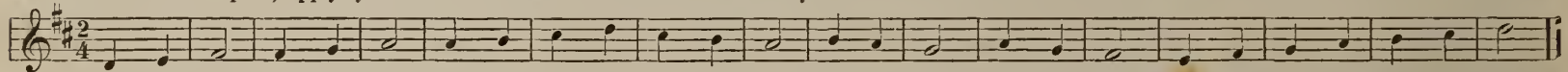
Up the steep as-cent we climb Keep-ing step and keeping time, Downward we more quickly go, Till we reach the low-er do.

7. With this adjustment of the staff (Base clef and two sharps), the third line stands for do—syllables first in all these lessons. What degree of the staff stands for the upper do here? (The writer hopes that the answer will be "the first added space above" that being the first space that is *added.*)

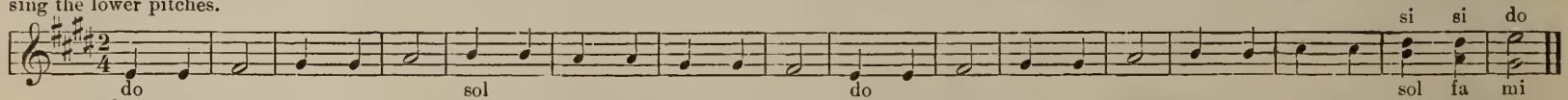


Give the tones out full and clear, mouth well o- pen—do not fear; In the mir - ror could you see, Almost shut you'd find 'twould be.

8. Get accustomed to the lowest space of this staff as representing do when it has two sharps at the commencement, (The writer hopes that this lowest space will be called the first space) apply syllables. These lessons are said to be in the key of D.

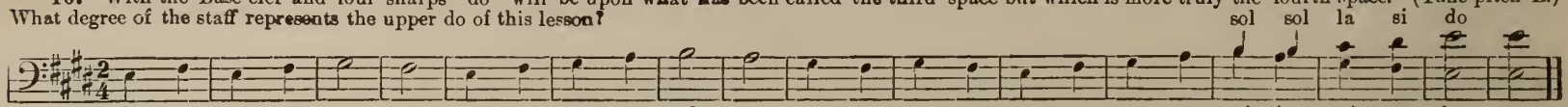


9. When the Treble staff has four sharps at its commencement, the first line stands for one or do. Never mind why, now. Just learn to apply the syllables readily to the staff in this way—The reasons will be clear to you, later on. The upper pitches of the last two measures, will be too high for some voices. Let such sing the lower pitches.



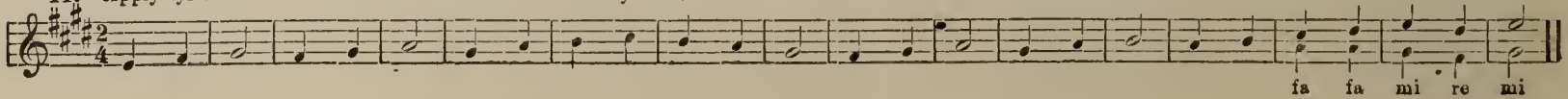
Sweet and low breez - es blow Per-fume bear - ing as they go, While the song clear and strong From the woodland floats along.

10. With the Base clef and four sharps "do" will be upon what has been called the third space but which is more truly the fourth space. (Take pitch E.) What degree of the staff represents the upper do of this lesson?

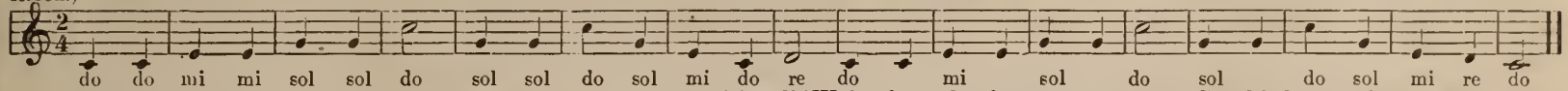


Gen - tle winds are blow - ing, Riv - u - lets are flow - ing, To the leaf - y summer wood, With laugh and song we're go - ing.

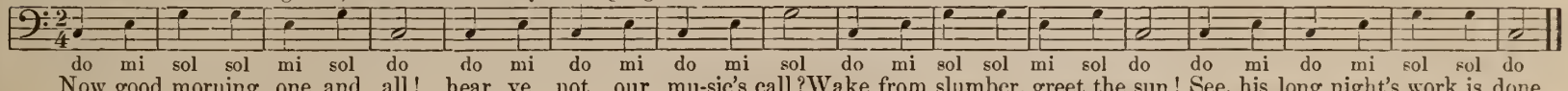
11. Apply syllables. These lessons are said to be in the key of E.



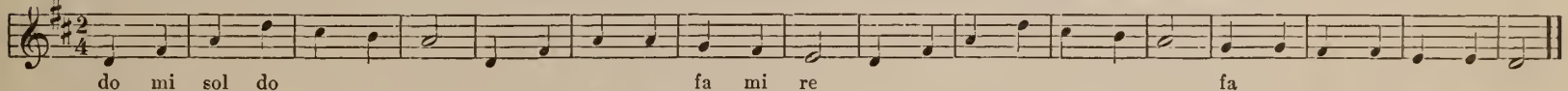
12. (We return to the key of C to begin a new topic). Practice one, three, five and eight. (See Teachers' Club, p. 15, Chap. 7, for a good way of giving this lesson.)



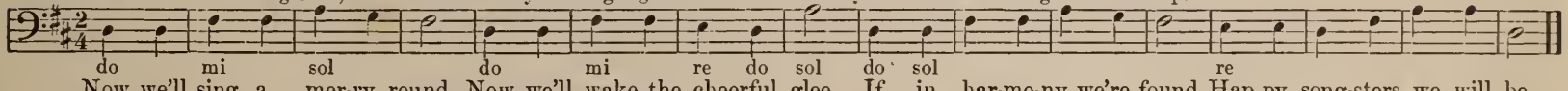
13. When all have sung each, Nos. 12 and 13 may be sung together.



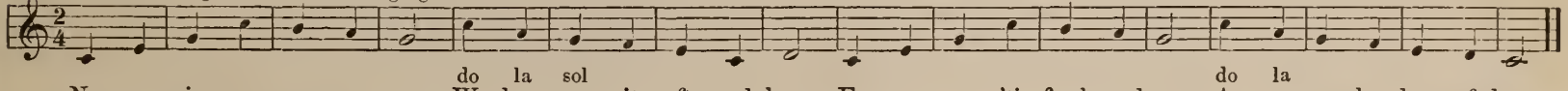
14. One, three, five, eight in key of D. No explanation needed. Take the pitch, D, and practice, first syllables then words.



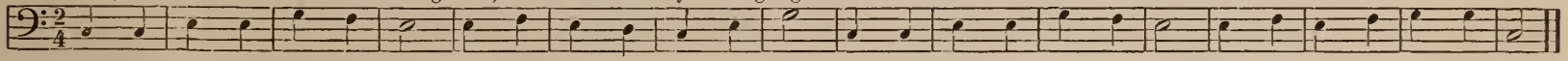
15. When all have sung each, Nos. 14 and 15 may be sung together. "Do" is always next above the right hand sharp.



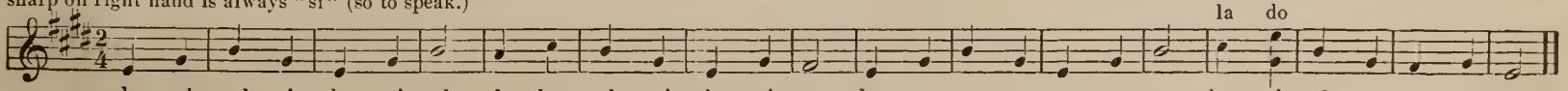
16. Practice eight to six before singing this lesson.



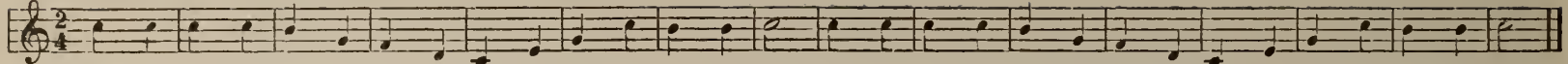
17. Syllables first. When all have sung each, Nos. 16 and 17 may be sung together.



18. The same intervals in the key of E. Syllables until the tunes are learned, then words. Take the lower note if you can't reach the higher one. The last sharp on right hand is always "si" (so to speak.)

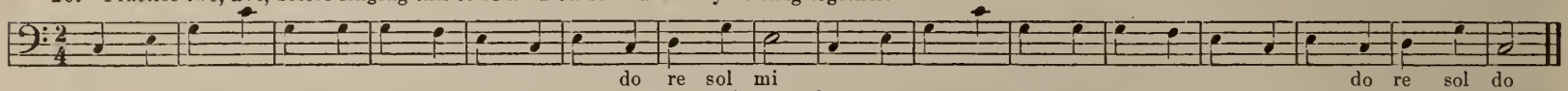


19. Practice two, four, five, seven, before singing this lesson.



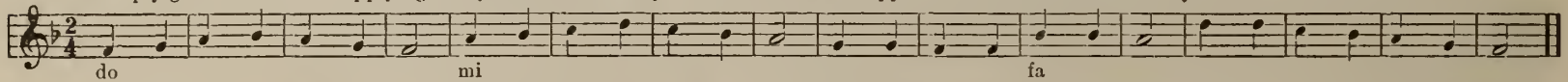
Joy-ful sing the summer's coming, Hap-py voic - es, hap-py hearts, Old and young with gladness beaming, Come, oh, come, and take your parts.

20. Practice two, five, before singing this lesson. Nos. 19 and 20 may be sung together.



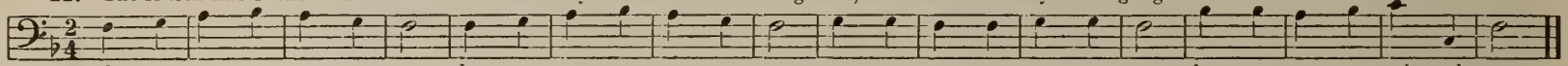
Joy - ful sing the summer's coming, Hap-py voic - es, hap-py hearts, Old and young with gladness beaming, Come, oh, come, and take your parts.

21. When one flat is at the commencement of the Treble staff F is one or do, represented by what is really the 2d space of the five line staff. No explanation needed. Simply get accustomed to applying the syllables in this way. Good reasons will appear later for these different adjustments of the staff.



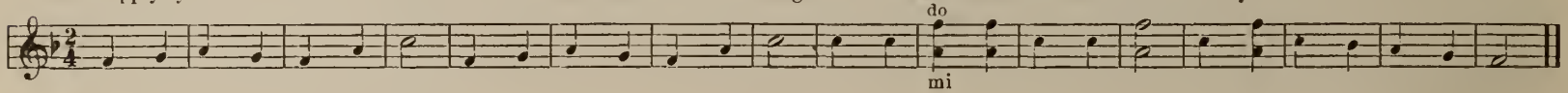
In the gar - den sweet and fair Breathe the soft and balmy air. Hear the song, "I'm free, I'm free," From the birds in ev - 'ry tree.

22. The fourth line of the base stands for do in this key. When all have sung each, Nos. 21 and 22 may be sung together.

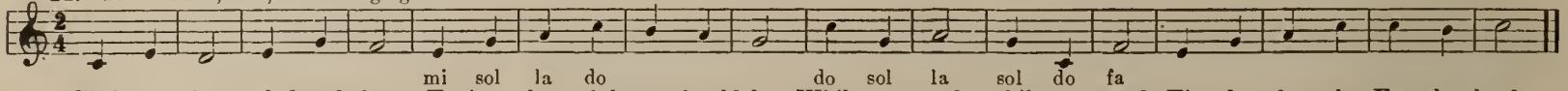


In the gar - den sweet and fair Breathe the soft and balm-y air. Hear the song, "I'm free, I'm free," From the birds in ev -'ry tree.

23. Apply syllables. The lower notes are for those who can not reach the high ones. These lessons are said to be in the key of F.

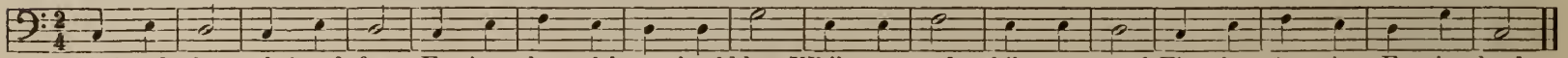


24. Practice one, four, before singing this.



Glad and free, glad and free Ev -'ry loy - al heart should be, While we stand, while we stand Firm-ly for the Fa - ther-land.

25. Syllables first. These two, having same words, together, after each has been learned by all.

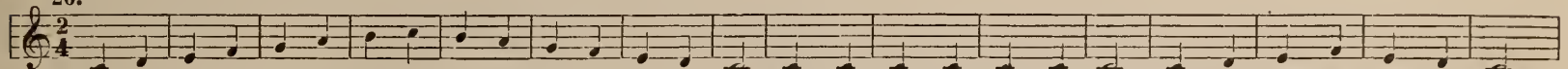


Glad and free, glad and free Ev - 'ry loy - al heart should be, While we stand, while we stand Firm-ly for the Fa - ther-land.

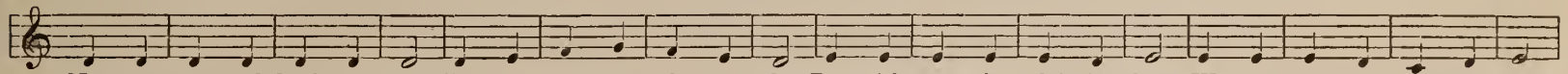
At this point it would be well to call attention to the fact that every member of our tone family (key) has its own character. The key-tone or one (do) has repose, is a good home, two (re) restless, good for connecting, three (mi) plaintive with some repose, four (fa) bold without repose, five (sol) bold with repose, six (la) plaintive without repose, seven (si) most restless of all, eight (do) key-tone again.

The following lesson illustrates to some extent these characteristics.

26.

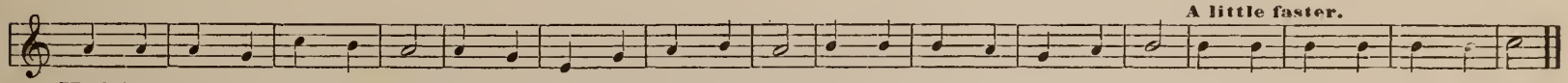


do re mi fa sol la si do si la sol fa mi re do; With the tones just sung in mind, One is home we clear - ly find.



Now one step and dwell on two; For re - pose this will not do, But with gen - tle plaintive three We may rest quite peaceful - ly.

Rest - ful now the tones no more, While we sing the full strong four, But we find when we ar - rive, There is strength and rest in five.



Hark! on rest - less breez-es borne How the plaintive six doth mourn, Next is seven, but do not wait, Hur - ry on and get to eight.

If this were sung in the key of D, do or one would have the same home or key-tone sound, re or two would be the same good connecting tone, mi or three would have the same plaintive effect, and so on all through. If we were to sing it with E for key-tone, or with F for key-tone, the one, two, three, or do, re, mi, etc. would sound the same in their relationship to each other—they would have the same characteristics and would make the same tune, only all would be "pitched" higher.

Tones, therefore, have two kinds of pitch names,—one kind describing their fixed position and called *absolute names*, and another kind describing their relationship to each other and called *relative names*.

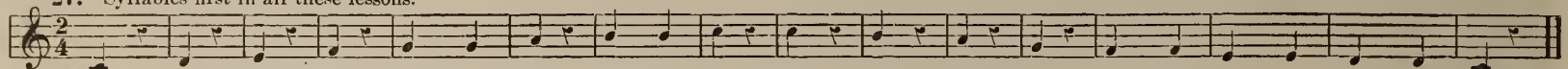
Here, for example, is a tone whose absolute name is D. If that tone is put into a family (key) it must have a name showing its place in the family. If it is in the C family (key of C) it will be two or re. If in the D family it will be the father of the family (key-tone, or one, or do.) If it is in the G family, it will be five, or sol; if in the F family, six, or la, and so on. All these names show its relationship to other tones and are called relative names.

So if it is asked of a tone what is its fixed or absolute name, a letter name will be the right answer. If it is asked what is its relative name, a numeral name or a syllable name will be the right answer. (The teacher can further illustrate by showing how every person has first a absolute name and then relative names, describing his various relationships is life, as "brother," "son," "leader," "teacher," "citizen," etc.)

Thus far we have only learned the absolute pitches C, D, E, F, G, A and B. We sing others in the different keys whose names have not yet been mentioned, but that makes no difference, we can sing them just as easily and just as correctly as if we knew their names. All we have to do, is to get their *relationships* (do, re, mi, etc.) right, let them strike among the fixed "pitches" wherever they will. Later we shall know every absolute pitch that we use. (See note to teacher, p. 32 Teacher's Club.)

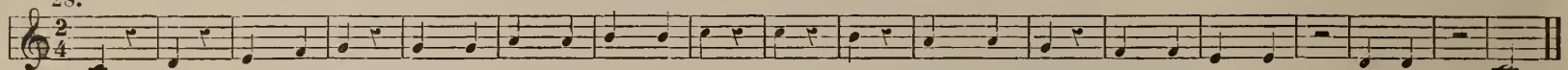
A silence during a piece of music is called a **Rest.** A silence as long as a quarter note is called a Quarter Rest. A silence as long as a half note is called a Half Rest. The characters that stand for these rests are called *Quarter Rests* and *Half Rests.* (See page 16, Teacher's Club, for a good way to introduce this subject).

27. Syllables first in all these lessons.



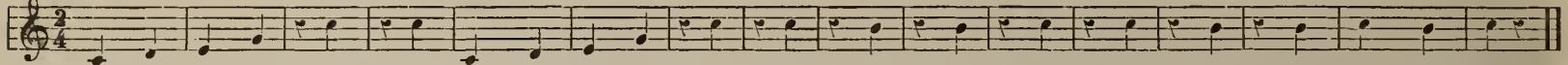
March! march! march! march! Up the hill! up the hill! March! march! march! march! Down, but all to - geth - er still.

28.



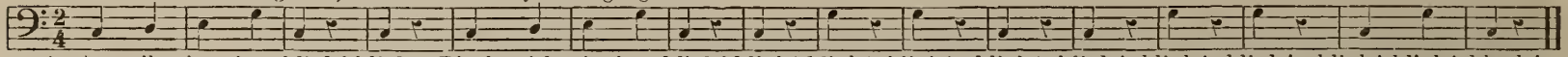
See! see! rests abound; Signs of si-lence, not of sound. Yes, yes, here they're found, Signs of si - lence, not of sound.

29.



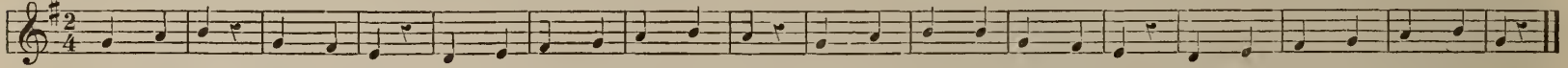
1. An - vils ring - ing, klank! klank! Blacksmiths singing, klank! klank! klank! klank! klank! klank! klank! klank! klink! klink! klank!
2. Bel-lows blow ing, klank! klank! Forg - es glowing, klank! klank! klank! klank! klank! klank! klank! klank! klink! klink! klank!

30. After all have sung each, Nos. 29 and 30 may be sung together.



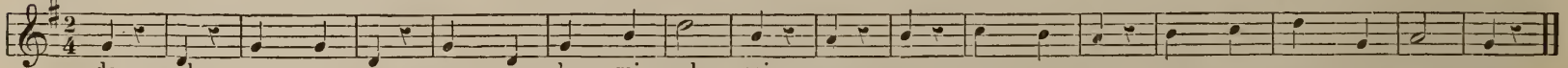
1. An - vils ring - ing, klink! klink! Blacksmiths singing, klink! klink! klink! klink! klink! klink! klink! klink! klink! klink! klank!
2. Bel-lows blow-ing, klink! klink! Forg - es glowing, klink! klink! klink! klink! klink! klink! klink! klink! klink! klink! klank!

31. When there is one sharp at the commencement of the Treble staff the second line stands for do. From do in any key we may sing either upward or downward. Here the pitches run so high that we will use some below the first do.



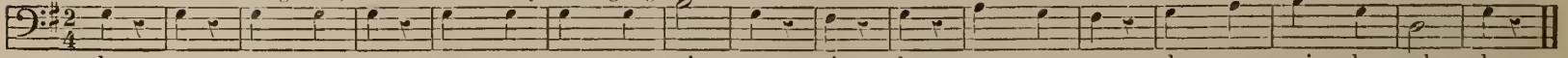
do re mi do si la sol la si do re mi re
Friend-ly meet, friend-ly part, Friendly ev - er keep thy heart, Be not quick to take offence Keep thy tem-per—keep thy sense.

32.



do sol do mi sol mi re
Hark! hark! hear the lark, Floods of song he's pour - ing. High, high, see him fly! Up to heaven he's soar - ing.

33. When all have sung each, Nos. 32 and 33 may be sung together.

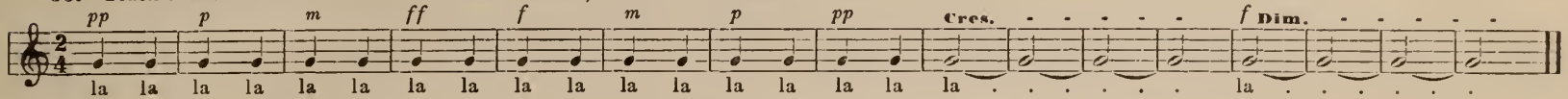


do mi si do do mi do sol do
Hark! hark! hear the lark, Floods of song he's pour - ing. High, high, see him fly! Up to heaven he's soar - ing.

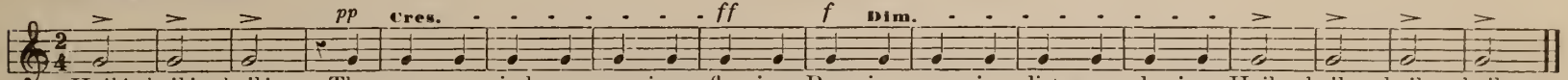
34. We return to the key of C to introduce new points. Teach mezzo, forte, piano, fortissimo, and their abbreviations; then give the class a convenient pitch and sing the following lesson. Let the lengths be quarters (about as fast as pulse-beats). Sing each power to the syllable "la," without beating time. (See Teacher's Club, page 17, for an excellent way to give this lesson).

m m m m f f f f m m m m p p p p m m m m f f f f ff ff ff ff pp pp pp pp
la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la la

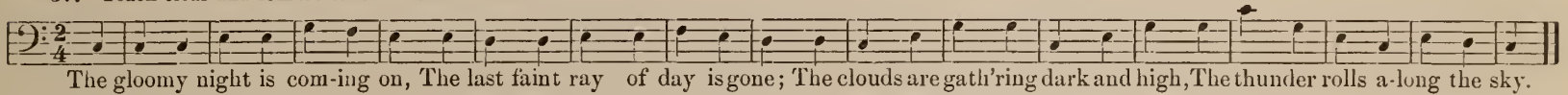
35. Teach crescendo and diminuendo and abbreviations, also tie. Beat time.



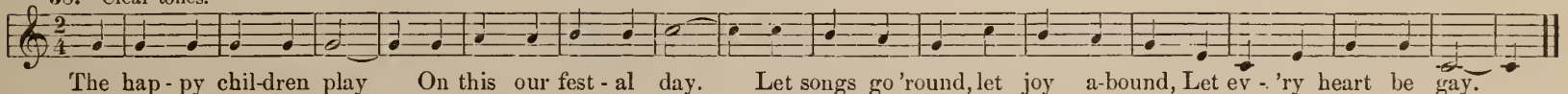
36. Teach Forzando.



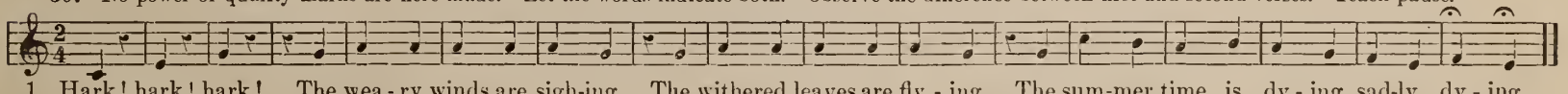
37. Teach clear and sombre tones. Sombre tones.



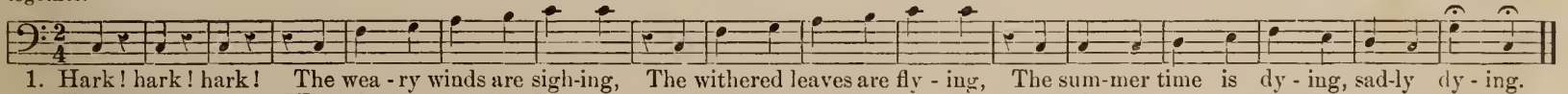
38. Clear tones.



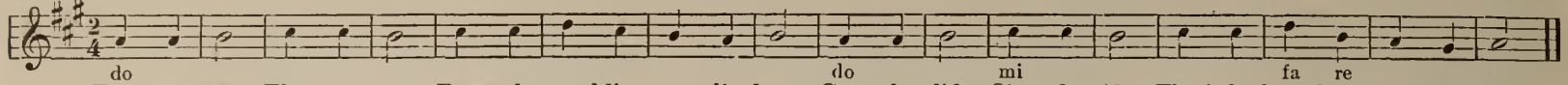
39. No power or quality marks are here made. Let the words indicate both. Observe the difference between first and second verses. Teach pause.



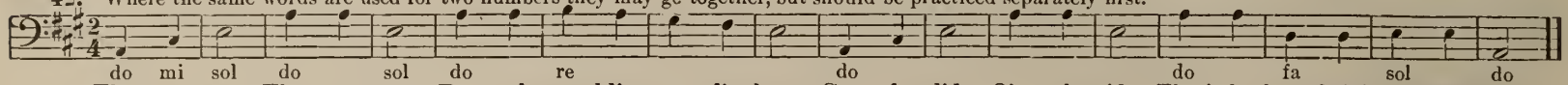
40. Let the words signify both power and quality. Marks for the first verse would not suit the second. The two lessons having the same words may be sung together.



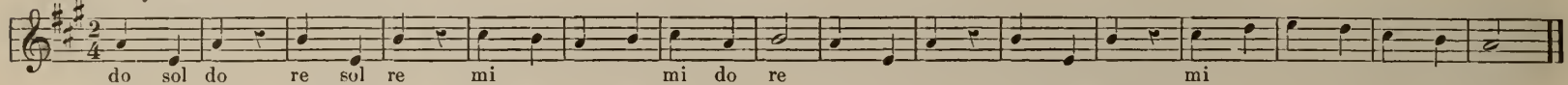
41. Where there are three sharps at the commencement of the Treble clef A is "do." Let the power and quality of tone be in accordance with the words. Syllables first.



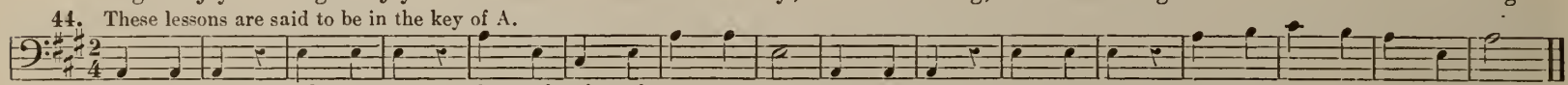
42. Where the same words are used for two numbers they may go together, but should be practiced separately first.



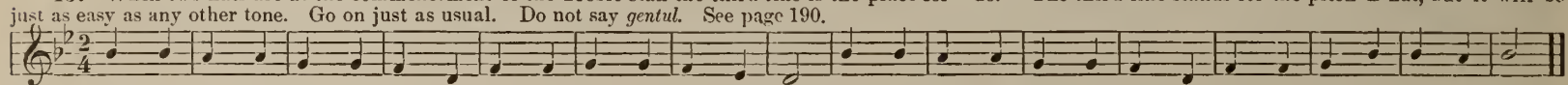
43. The *forzando* here would be useful.



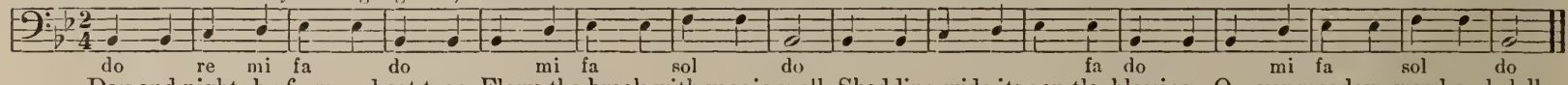
44. These lessons are said to be in the key of A.



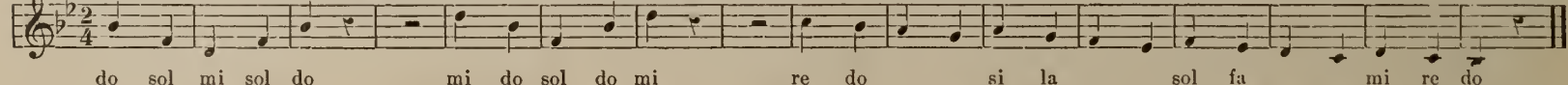
45. When two flats are at the commencement of the Treble staff the third line is the place for "do." The third line stands for the pitch B-flat, but it will be just as easy as any other tone. Go on just as usual. Do not say *gentul.* See page 190.



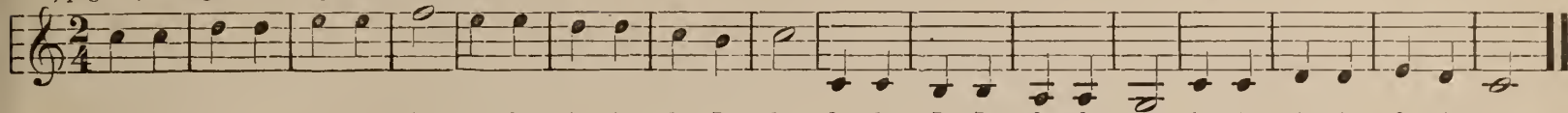
46. Nos. 45 and 46 may be sung together, after each is learned.



47. When all have learned the lesson, divide the class into two sections, let one get two measures the start and sing "round and round." The last or right hand flat is always "fa" (or on the degree to which "fa" is applied.)

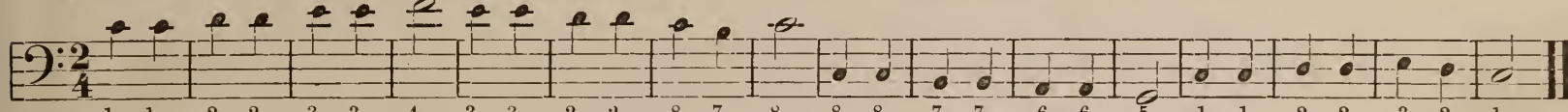


48. Teach the higher and lower tones of the key of C. Every key-tone is sometimes one and sometimes eight. Call key-tone one when tones go from it upward. Call key-tone eight when tones go from it downward. Sing only the tones that you can reach easily. Stop when they go too high or too low. (See Teachers' Club, page 25, for a good way to present all this.)



1 1 2 2 3 3 4 3 3 2 2 8 7 8 8 8 7 7 6 6 5 1 1 2 2 3 2 1
do do re re mi mi fa mi mi re re do si do do do si si la la sol do do re re mi re do

49. Same lesson on Base staff. All can tell by these lessons whether they can sing the higher or the lower tones more easily.



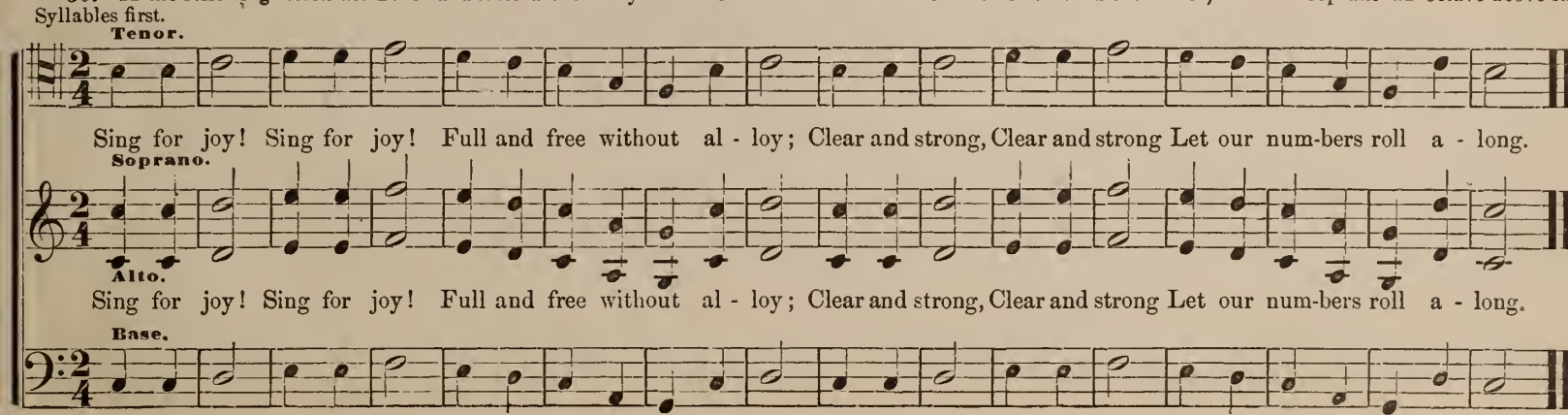
1 1 2 2 3 3 4 3 3 2 2 8 7 8 8 8 7 7 6 6 5 1 1 2 2 3 2 1
do do re re mi mi fa mi mi re re do si do do do si si la la sol do do re re mi re do

Divide the voices into Soprano, Alto, Tenor, and Base.

Show that when men sing from the Treble staff they sing the music an octave lower than it is written, and when female voices sing from the Base staff they sing an octave higher than it is written.

Show the need of the Tenor clef for exact representation for Tenor voices. Observe that the Tenor part would require many added lines if sung from the Base staff, although then its representation would be exact.

50. In the following lesson the Tenor and Alto are exactly in unison. The Base is an octave lower than the Tenor, and the Soprano an octave above it. Syllables first.



Morning Comes.

G. F. R.

m *f* *ff*

1. Morning comes! morning comes! Trembling up the rippling tide, Morning comes! morning comes! Spreading glories far and wide.

2. Morning comes! morning comes! Like a warrior - an - gel, sped, Morning comes! morning comes! Light and life a - bout him shed.

m *f* *ff*

3. Morning comes! morning comes! Mail'd in gold and fire he stands, Morning comes! morning comes! Waking all the seas and lands.

Evening Comes.

Remember that with two sharps at beginning, D is do. The Tenor begins with sol, the Alto with do, the Soprano with mi, and the Base with do. No explanations needed. Just practice. All will be clear later.

G. F. R. G. F. R.

pp *p* Dim.

1. Day is clos-ing 'round the world, Evening comes! evening comes! Sunlight ban-ners all are furled, Evening gent-ly comes.

2. O'er the hills the shadows fall, Evening comes! evening comes! Spreading now her sa - ble pall, Evening gent-ly comes.

pp *p* Dim.

3. Bus-y sounds of day-light close, Evening comes! evening comes! Na-ture sinks to calm re - pose, Evening gent-ly comes.

The Gates of Song.

Tenor begins with do, Alto mi, Soprano do, and Base do. Syllables first. Never mind the "why's and wherefore's;" just sing it. When no dynamic marks are given, the words indicate power and quality.

G. F. R. G. F. R.

1. En-ter now the gates of song, All who to our ranks be - long; Let each column find its place; Ten-or.

2. In - de - pend-ent each must be, Yet the four must all a - gree; For we're all in one em-*brace;* Al - to.

3. So to - geth-er we must go With the measures' e - ven flow; All, or none, will win the race; Treble.

Base.

Evening Blessing.

With three flats at the beginning, the first line of treble and fourth space of Base stand for do. The Tenor here has nothing but do, mi, sol. The Alto begins with do, the Soprano with mi, and the Base with do. If you feel like singing a little slower and softer toward the end it will be well.

G. F. R.

Softly and Reverently.

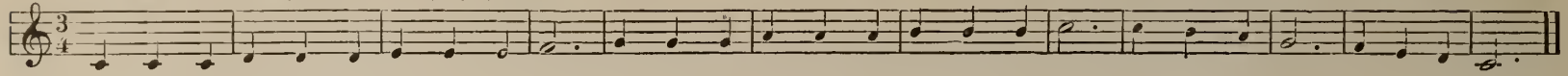
1. Savior, breathe an evening blessing, Ho - ly One, Ho-ly One; Sin and want we come confess-ing, Ho-ly One, Ho-ly One.

2. Tho' de-struc-tion walk a-round us, Ho-ly One, Ho- ly One; Angel guards from Thee surround us, Ho-ly One, Ho-ly One.

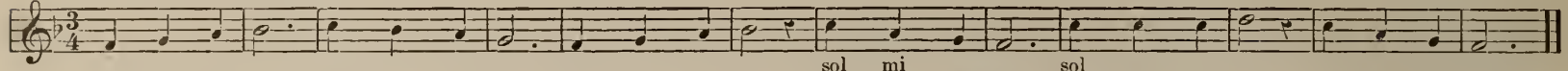
3. Should our death this night o'ertake us, Ho-ly One, Ho-ly One; May the morn in Heav'n awake us, Ho- ly One, Ho-ly One.

The anthem on page 127 may now be sung.

51. Teach Triple measure and its sign, also dotted half length and note (Teacher's Club, page 20.) Observe that the new difficulty here is getting accustomed to the new measure and *beating time* in it. Apply syllables.

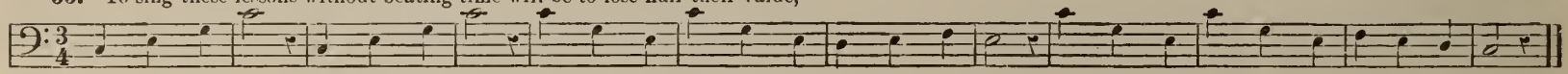


52. Syllables first. F key-tone.

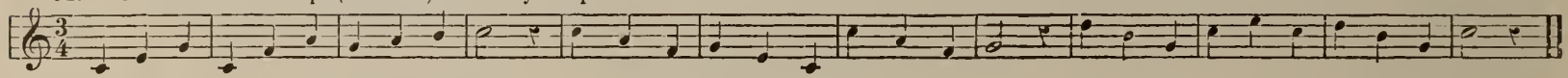


Hear ye the song Float-ing a-long? What does it say? Let us be gay! What does it say? Let us be gay!

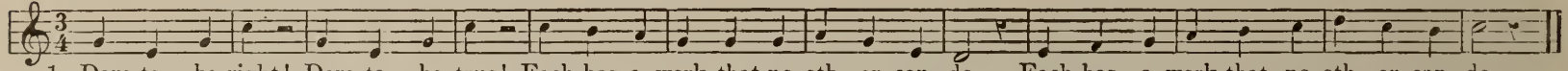
53. To sing these lessons without beating time will be to lose half their value,



54. Do not leave these skips (intervals) until they are perfect.

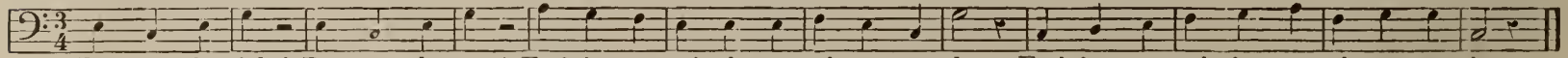


55. Power and Quality indicated by words.



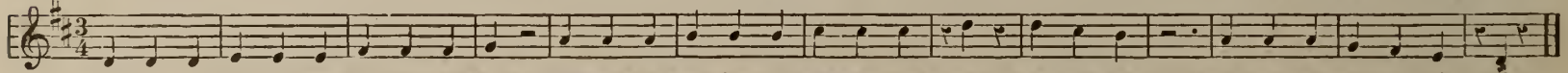
1. Dare to be right! Dare to be true! Each has a work that no oth-er can do, Each has a work that no oth-er can do.
2. Dare to be right! Dare to be true! Faults in an-oth-er will nev-er help you, Faults in an-oth-er will nev-er help you.

56. After Nos. 55 and 56 have been learned separately, they may be sung together.



1. Dare to be right! Dare to be true! Each has a work that no oth-er can do, Each has a work that no oth-er can do.
2. Dare to be right! Dare to be true! Faults in an-oth-er will nev-er help you, Faults in an-oth-er will nev-er help you.

57. Teach dotted half rest. Key of D. Syllables first. Does the first long space begin to look right for "do" when there are two sharps at the beginning?



Now we will sing till the old windows shake, But let's be sure that we make no mis-take, Yes, let's be sure that we make no mis-take.

The Measure of Three.

G. F. R. Allegretto. Teach Movements. (See Teachers' Club, page 21.) Do not say "cra-dul" nor "offenest." See page 190. G. F. R.

1. What shall we sing in this measure of three? List to the puls-es, and then you will see All that is graceful, and flowing, and free.

2. Hush a bye ba-by, high up in the tree, Winds rock the cra-dle 'mid laughter and glee; There is a song for this measure of three.

3. Out on the riv-er, or out on the sea, Rowing or sail-ing, the numbers will be Of-ten-est sung in this measure of three.

Softly They Swell.

Tenor, do, Alto, mi, Soprano and Base, do. It may trouble you a little to apply syllables—work until you do it. Soprano and Alto sing the words between their parts in the last line.

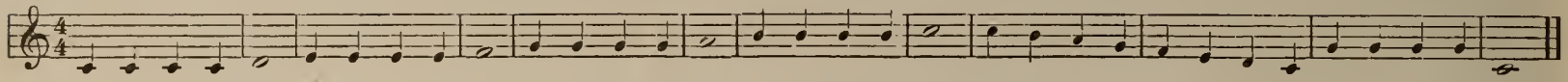
1. Soft-ly they swell, o-ver the sea, Winds that are waft-ing my loved ones to me, Winds that are wafting my loved ones to me.

Wafting, waft-ing my loved ones to me.
Waiting, wait-ing to welcome them home.

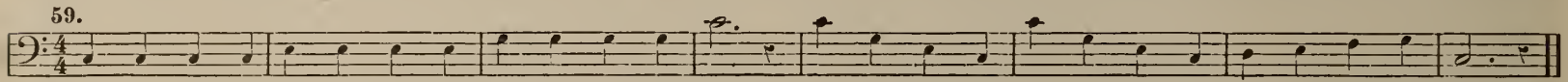
2. Af-ter so long, O, may they come, While we are wait-ing to welcome them home, While we are waiting to welcome them home.

The Anthem on page 128 may now be sung.

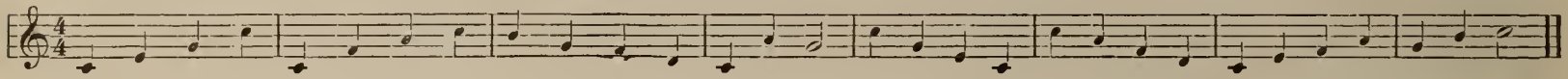
58. Teach Quadruple Measure. Whole Note. Question about sign of measure and beat note, and absolute and relative pitches. Use syllables. Beat time. (T. C. page 23.)



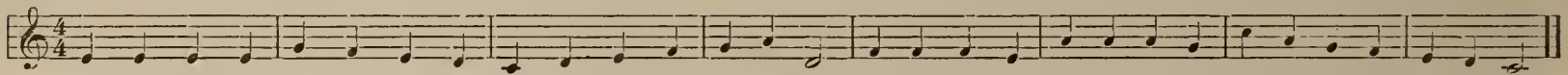
59.



60. Do not leave this lesson until these intervals are learned.

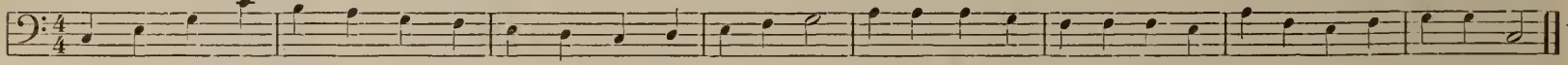


61. Length and pitch must always be indicated, but movement, power and quality are often shown only by the words to be sung. Syllables first in all these lessons.



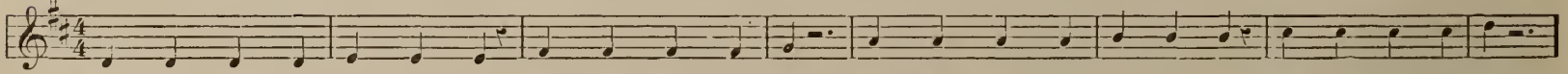
Gently fall the twi-light shadows O'er the sun-set's mellow light, In the heav'n a - far re-veal-ing, One by one, the lamps of night.

62. Sing 61 and 62 together after each is learned.

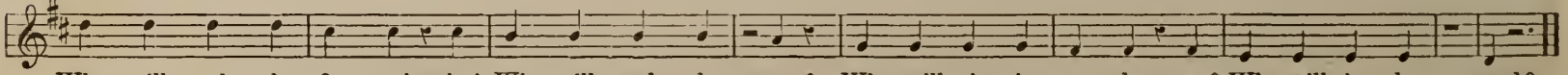


Gently fall the twi-light shadows O'er the sun-set's mellow light, In the heav'n a - far re-veal-ing, One by one, the lamps of night.

63. Teach *whole rest*, and that the whole rest is used as a measure rest in any kind of measure. Do not fail to beat time.



Who will make the first mis-take? Who will make the next? Who will sing in - to the rest? Who will then be vexed?



Who will make the first mis-take! Who will make the next? Who will sing in - to the rest? Who will then be vexed?

Do Your Best

From M. A. K.

Moderato.

1. All a - long the for - est dim Ris - es one tri - umphal hymn; With no thought of fear op - prest Ev -'ry songster does his best.

2. Bird and flow'r and mountain stream, In the sunlight glance and gleam; North and south and east and west, Small and great all do their best.

3. One and all then, let us see, Tho' we may not mighty be, That we keep high heav'n's be - hest, And in all things do our best.

Far, Far Away.

Tenor begins with mi, "me," Alto, Soprano and Base "do." Let words indicate quality of tone.

G. F. R.

Allegretto.

1. Friends and old com- pan- ions dear, Tho' far, far a - way, In our dreams you oft ap - pear, Tho' far, far a - way.

3. Think not we can e'er for - get, Tho' far, far a - way, Those sweet hours when first we met, Tho' far, far a - way.

3. Time steals on, and you re - main Still far, far a - way; But we hope to meet a - gain, Tho' far, far a - way.

The Drum Song

* No need yet to give the reason why D is Do. Learn to read readily from this adjustment of the staff.

G. F. R.

In march time.

Wait in si-lence! hear they come! Near and near-er, hear the drum, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

Wait in si-lence! hear they come! Near and near-er, hear the drum, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan,

Boom! boom! boom! boom! boom!

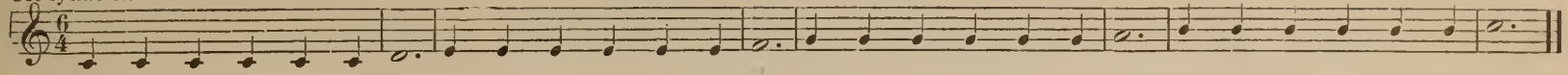
plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, Marching here they come, plan, plan, plan, Marching here they come.

plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, plan, Marching here they come, plan, plan, plan, Marching here they come.

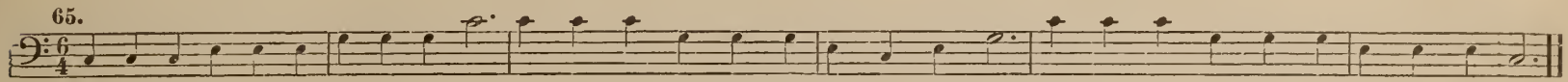
Boom! boom! boom! boom! boom!

The Anthem on page 129 may now be sung

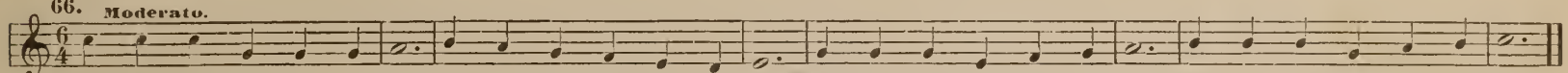
64. Teach Sextuple Measure, dotted whole note and rest and measure sign. (T. C. page 24.) Beating time is the new difficulty here. Be thorough in that. Use syllables.



65.



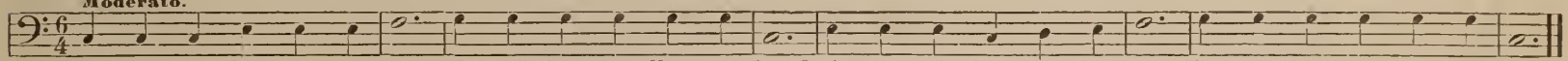
66. Moderato.



Clear and firm, hold the tones long, Take the breath well to sustain; Strive in each line of the song. Time and good tune to maintain.

67. When this has been learned by all, 66 and 67 may be sung together.

Moderato.



Clear and firm, hold the tones long, Take the breath well to sustain; Strive in each line of the song, Time and good tune to maintain.

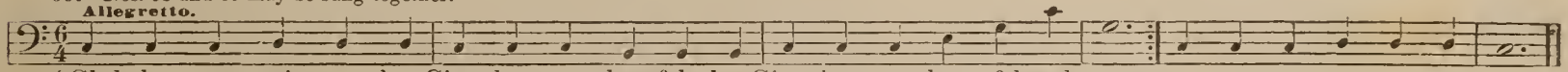
68. It is difficult to sing sextuple measure *allegretto* and heat six beats in the measure, but you are strongly recommended to work at it until it is thoroughly done. Teach repeat and 2d ending.

Allegretto.

{ Glad let our voic - es be, Give them out cheer-ful - ly, Give them out cheer - ful and strong;
{ Mu - si - cal treas - ure this Sex - tu - ple measure is, (*Omit* . . . . .) Tripping and danc-ing a - long.

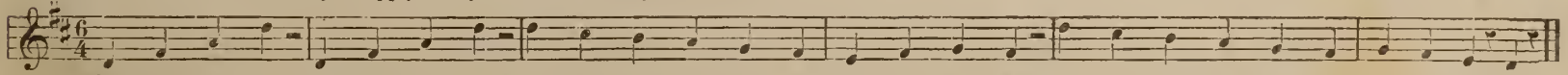
69. Nos. 68 and 69 may be sung together.

Allegretto.



{ Glad let our voic - es be, Give them out cheer-ful - ly, Give them out cheer - ful and strong;
{ Mu - si - cal treas - ure this Sex - tu - ple measure is, (*Omit* . . . . . ,) Tripping and danc-ing a - long.

70. It should now be as easy to apply the syllables in this way as when C is do.



1. When shall we sing? when shall we rest? This is the ques-tion we put to the test, This is the ques-tion we put to the test.
2. Here we must sing, here we must rest; See who will give out this les - son the best, See who will give out this les-son the best.

Sweet Sabbath Eve.

Swell on long tones. Begin them softly.

G. F. R.

✻ **Andantino.**

1. Sweet Sabbath eve, bright is thy smile, Linger to cheer us a - while; Sweet Sabbath eve, beauti-ful ray Fade not so quickly a - way.

2. Sweet Sabbath eve, hallow'd and blest, Bringing the weary one rest; Linger a-while, beauti-ful ray, Fade not so quickly a - way.

3. Sweet Sabbath eve, bear on thy wing Upward the praises we sing; Fainter thy voice, Faded thy hue, Gently we bid thee a - dieu.

The anthem on page 130 may now be sung.

Heavenly Messengers.

Key of G. The Alto begins with mi. The pitches of the Alto are low, but are in the best tones of the Alto voice if well given. No explanations are needed yet. They will come soon.

Piano and Moderato. ✻

1. Thousands are qui-et - ly sleeping Thro' the long hours of the night, Thousands their vigils are keep-ing, Waiting and longing for light.

2. O - ver us, sleeping or wak - ing, Messengers sent from a - bove Glad-ly their stations are tak - ing, Glad-ly are watching in love.

The Sunshine

Teach Eighth notes. Pronounce "merrily" as if it were spelled merry-ly. See page 190. G. F. R.

1. Smiling in the val - ley, Streaming o'er the plain, See the mer - ry sun-shine Bringing joy a - gain, See! see the sunshine! Bringing joy a - gain.

2. Struggling thro' the branches Of the for - est tree; Dancing on the streamlet, Glid-ing mer - ri - ly, Bright on the streamlet, Gliding mer-ri - ly.

3. Ting-ing ev - 'ry bil - low Roll-ing on the sea; Mak-ing all so gladsome, Woodland, lake and lea; All, all so gladsome, O'er the lake and lea.

Gaily now we're Singing. (Round for Four Divisions.)

Eighth Rests. C. C. C.

1 La, la, la, la, Gai - ly now we're sing - ing. 2 La, la, la, la, Mer - ry voic - es ring - ing.

3 We'll not fail, while each a voice is lend - ing, 4 On we go, and here we find the end - ing.

Yes, No.

Be sure to beat the time. After singing both parts well, all sing the upper part. The *point* is to be able to beat the time and sing on the last half of the beat. C. C. C.

No, no, no, no, no, no, no, no, Yes, yes, yes, yes, yes, yes, yes, yes.

Yes, yes, yes, yes, yes, yes, yes, yes, no, no, no, no, no, no, no, no.

Music Every-where.

G. F. R. "Do" on third line Treble, second line Base. Explanations near at hand. Bright, clear quality of tone. G. F. R.

1. Mu - sic in the val - ley, Mu - sic on the hill, Mu - sic in the wood - land, Mu - sic in the rill;

2. Mu - sic by the fire - side, Mu - sic in the hall, Mu - sic in the school-room, Mu - sic for us all;

3. Sing with joy - ful voi - ces, Friends and loved ones dear; Let dis - cord and trou - ble Nev - er en - ter here;

Mu - sic on the mount - ain, Mu - sic in the air, Mu - sic in the true heart, Mu - sic ev - ery-where.

Mu - sic in our sor - row, Mu - sic in our care, Mu - sic in our glad - ness, Mu - sic ev - ery-where.

Join the hap - py cho - rus Of all na - ture fair, Swell the glo - rious an - them, Mu - sic ev - ery-where.

Now give some of the reasons. Introduce F-sharp. Omit F as soon as F-sharp is recognized and sung. Sing the pitches of this family (F-sharp, G, A, B, C, D and E) until the class realizes that G is the key-tone. See page 30 of Teacher's (Club for a good way to give this lesson.)

71. Sing a lesson in this key, in letter notation to help fix in mind the absolute names of its members. Let the lengths be quarters. Beat time.

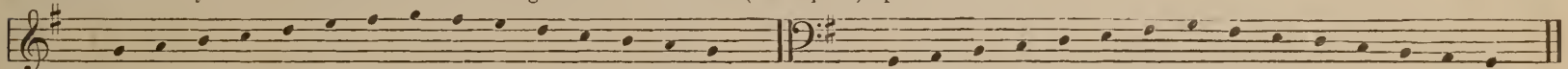
2/4 | G G | F♯ F♯ | E E | D 𝄾 | G G | A A | B B | A 𝄾 | G G | F♯ F♯ | E E | D 𝄾 | G A | B C | B A | G 𝄾 ||
| Do do | si si | la la | sol | do do | re re | mi mi | re | do do | si si | la la | sol | do re | mi fa | mi re | do |

Eight, eight, seven, seven, six, six, five, One, one, two, two, three, three, two, How the F - sharp seems to thrive, In this key so fresh and new.

Note that F-sharp sounds just as *naturally* here as B does in the key of C. Do not think of *sharpness* or of anything strange in it.

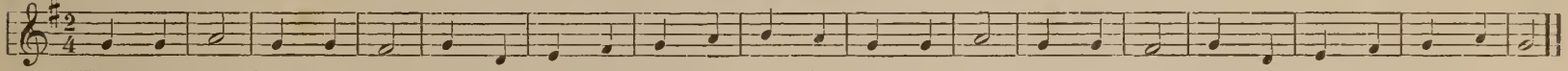
72. Let us make the staff represent the pitches of this key. There is no F in the key of G, therefore the staff must not represent F. There is F-sharp, therefore represent F-sharp. The sharp so placed affects the octave above or below it.

Scales in the key of G. These scales are not to sing but to show location (so to speak) upon the staffs.



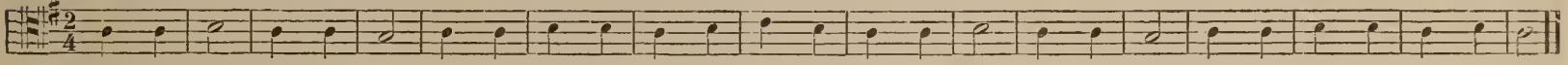
Absolute.	G	A	B	C	D	E	F♯	G	F♯	E	D	C	B	A	G		G	A	B	C	D	E	F♯	G	F♯	E	D	C	B	A	G
Relative.	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1		1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

73. Name the pitches absolutely and relatively. Call key-tone *one* when tones go *up* from it, and *eight* when tones go *down* from it. Always sing syllables first.



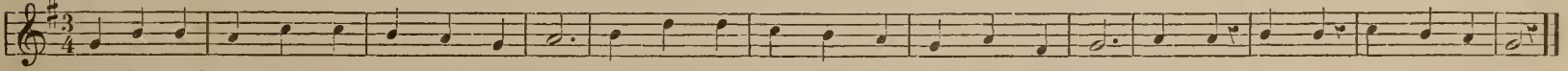
While the day Steals a - way, And the twilight shadows play, Our hap-py song, Clear and strong, Down the val - ley glides a - long.

74. When all have practiced each number let Sopranos and Altos sing 73, and Tenors and Base 74.



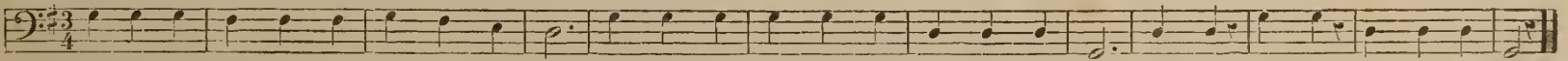
When the day Steals a - way, And the twilight shadows play, Our hap-py song, Clear and strong, Down the val - ley glides a - long.

75. Question about measure, power, movement, etc,, and name pitches. In what movement will this sound best?



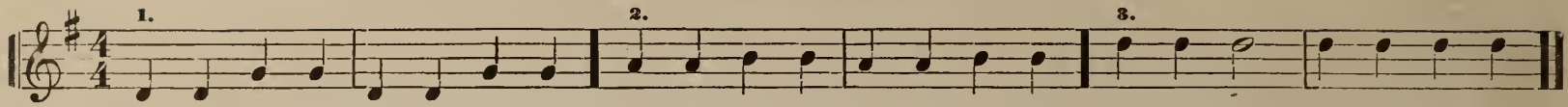
Coming and go - ing the summer winds stray, Breathing and blowing they nev - er can stay, Nev-er, nev - er, nev - er can stay.

76. When all have sung each number, 75 and 76 may be sung together.



Coming and go - ing the summer winds stray, Breathing and blowing they nev - er can stay, Nev-er, nev - er, nev - er can stay.

Morning Papers. (Round in three parts.)



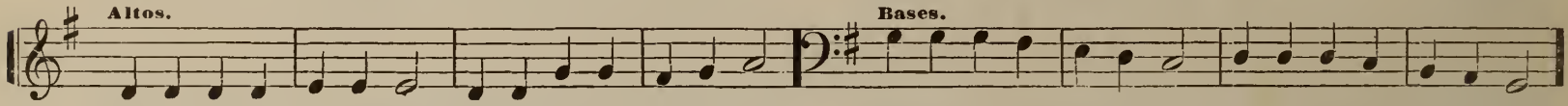
Morn - ing pa - pers, morn - ing pa - pers, All the ri - ots, rows and ca - pers, Trib - une, Times, In - ter - O - cean.

Love in All.

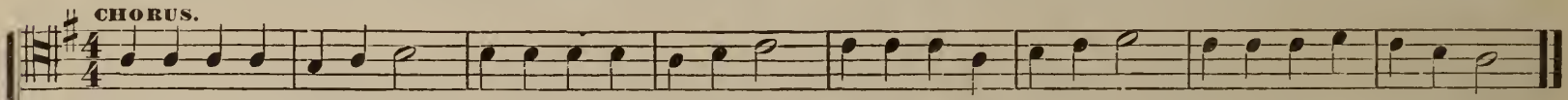
Give relative and absolute names. Let Tenor, Alto and Base come in without losing the beat. Be sure and sing syllables, each part alone first, in all these lessons.

C. J.

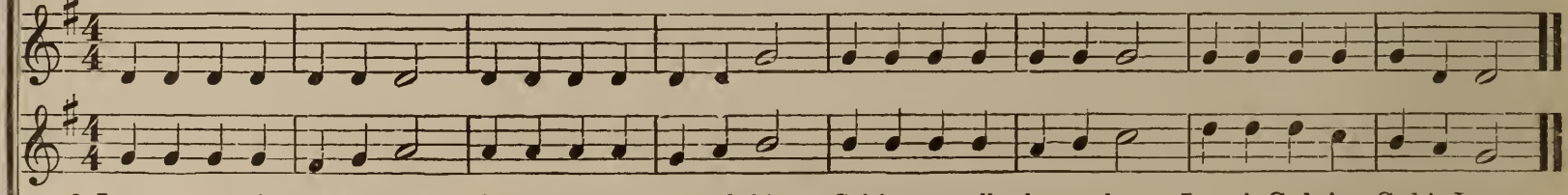
1. Name the leaves on all the trees, Name the waves on all the seas, All the flow'rs, by rill that blow, All the myriad tints that glow;
2. Go where, thro' the voiceless night, Trips fair Luna's sil-ver light; Hear of Nature's pulse the beat, Like the tread of un-seen feet;



All the meads where on the wing, Bright bees hum and linnets sing, Name all sounds of field and grove And you name the name of Love.
While the silv'ry dew-drops fall, While the shadows rest o'er all, Ho - ly na-ture veils her face, Earth is lost in Heav'n's embrace.



1. Yes, from love all beau-ty springs, 'Tis of love all nature sings; 'Twas by love, cre - a - tion first In - to glorious be-ing burst.



2. Love e - ter-nal spreads her wings O - ver all cre - a - ted things; Spirit sweet, all else a - bove, Love is God, since God is Love.

Sleighing Song.

"DAISY."

Allegretto.

1. The diamonds gleam in the sun's bright beam, As merri - ly forth we go; With eyes whose light from the heart is bright, As we ride o'er the pure white snow.

2. Our sleighbells sing with a silv ry ring, A mel-o - dy well we know; Our steeds keep time to each mer- ry chime, As we dance o'er the field of snow.

3. The trees fly past and the win- try blast With i - ci - cle breath may blow; From fur's warm fold we defy the cold, As we glide o'er the clear white snow.

CHORUS.

Yo ho! yo ho! All mer - ri - ly forth we go; Yo ho! yo ho! For a ride o'er the pure white snow.

Yo ho! yo ho! Yo ho! yo ho!

Yo ho! yo ho! All mer - ri - ly forth we go; Yo ho! yo ho! For a ride o'er the pure white snow.

Page 131 may follow.

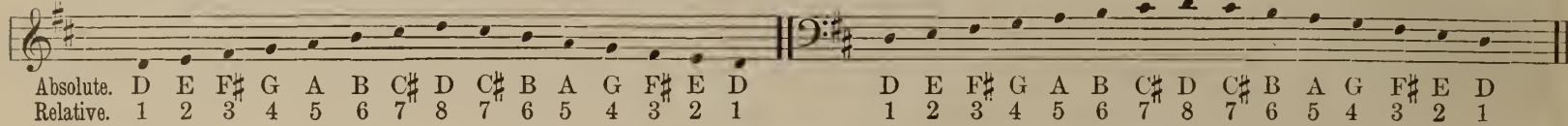
Key of D.

Working from the key of G, introduce C-sharp. Omit C as soon as C-sharp is recognized. Sing these pitches (C-sharp, D, E, F-sharp, G, A and B) until D is felt to be key-tone. (See page 33 of Teacher's Club).

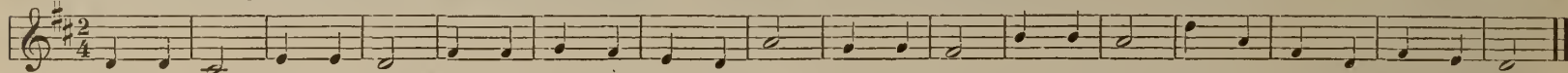
77. Sing this lesson in letter notation to help fix in mind the absolute names of the members of this key. Let the lengths be quarters. Beat the time. Begin with lower D.

2/4 D D | C♯ C♯ | D D | E | F♯ G | A G | F♯ E | D | D D | C♯ C♯ | D D | E | F♯ G | A A | B C♯ | D ||
do do | si si | do do | re | mi fa | sol fa | mi re | do | do do | si si | do do | re | mi fa | sol sol | la si | do ||
Eight, eight, seven, seven, one, one, two, Three, four, five, four, three, two, one; Just as eas - y this to do, As when we had first be - gun.

78. In arranging the staff to represent this key, stop it from representing F and C, and make it represent F-sharp and C-sharp. Tones of the key of D represented in scale form.

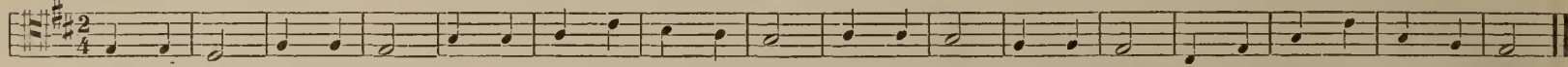


79. Name pitches, both absolutely and relatively, before singing. Call key-tone *one* when tones go up from it, and *eight* when tones go down from it. So far as attention can be given to *power* and *quality*, let those important things be remembered. Always sing syllables first.



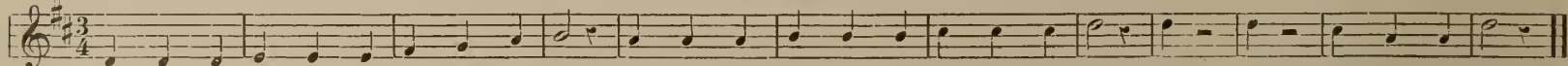
Bird - ie sweet, bird - ie sweet, Where on swift wings do you go? From the north, to the south, Where no win - ter winds do blow.

80. After both are learned, Sopranos and Altos sing 79, and Tenors and Bases 80.



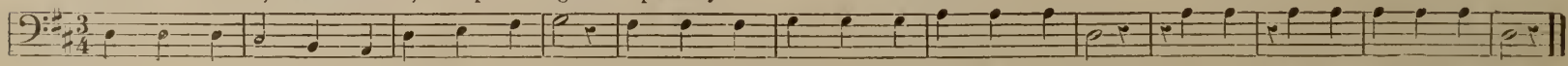
Bird - ie sweet, bird - ie sweet, Where on swift wings do you go? From the north, to the south, Where no win - ter winds do blow.

81. Question about movement, power and quality, and name pitches before each lesson.



Here at the glow-ing forge sing, brothers, sing; Here let the strong arms the great hammer swing; Swing, swing, swing, brothers, swing!

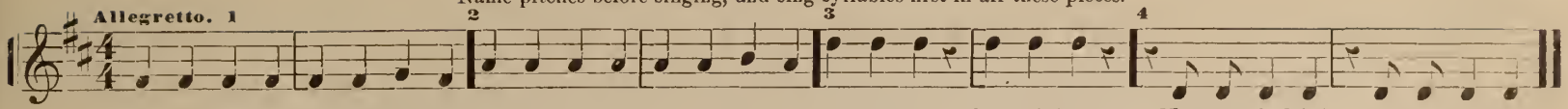
82. Female voices 81, male voices 82, after practicing each separately.



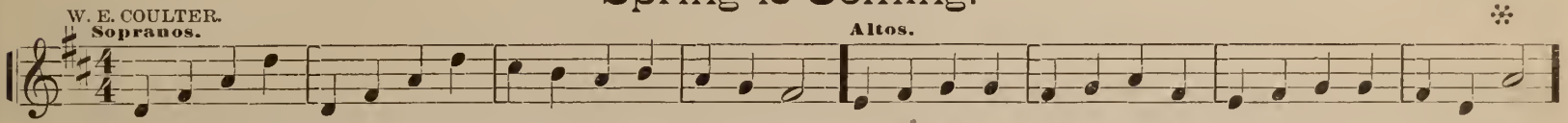
Here at the glow-ing forge sing, brothers, sing; Here let the strong arms the great hammer swing; Brothers, brothers, swing, brothers, swing!

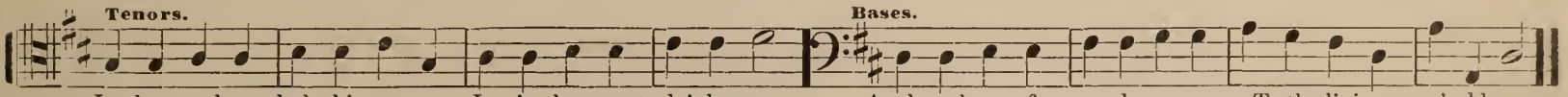
IF a Weary Task. (Round in four parts.)

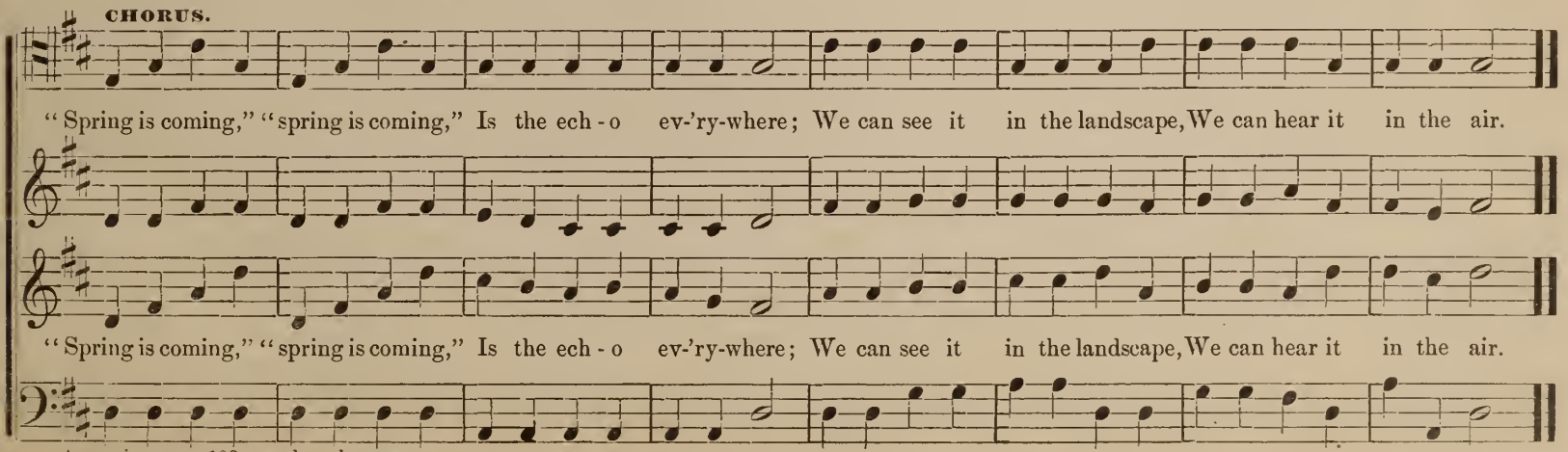
Name pitches before singing, and sing syllables first in all these pieces.



Spring is Coming.







Ascension, page 109 may here be sung.

Christmas Bells.

Arranged.

1. Oh, the bell-chimes sweetly pealing, Gently on the air they're stealing, Merry, mer-ry Christmas bells, Mer- ry, mer-ry Christmas bells.

2. Hark! a sim-ple lay they're chiming, Hear the wild confus-ion rhyming, Mer-ry, mer-ry Christmas bells, Mer- ry, mer-ry Christmas bells.

3. List again! those tongues are seeming With a thousand voic-es teem-ing, Mer-ry, mer-ry Christmas bells, Mer- ry, mer-ry Christmas bells.

Joy and love they're now reveal-ing, Puls-es throb in hope-ful feel-ing, Mer-ry, mer-ry Christmas bells, Mer - ry, mer- ry Christmas bells.

Now in scale me - lodious climbing, Then a low and silv'-ry tim-ing, Mer-ry, mer-ry Christmas bells, Mer - ry, mer- ry Christmas bells.

Tell - ing that a star is gleaming, Now from Judah's plain is beaming, Mer-ry, mer-ry Christmas bells, Mer - ry, mer- ry Christmas bells.

Working from the key of D, omit G and introduce G-sharp in its place. Find new key-tone. It may have been seen that "do" is next above the place of the *last sharp*—the last sharp being "si."

83. The following lesson in letter notation will help to fix the absolute names of the new key in mind. Beat time.

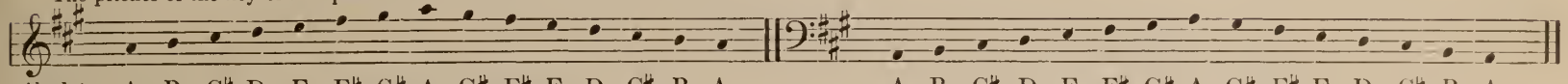
2/4 A A | G♯ G♯ | F♯ F♯ | E 𝄾 | A A | B B | C♯ C♯ | B 𝄾 | A A | G♯ G♯ | F♯ F♯ | E 𝄾 | A B | C♯ D | C♯ B | A 𝄾 𝄁

do do si si la la sol do do re re mi mi re do do si si la la sol do re mi fa mi re do.

Eight, eight, seven, seven, as be - fore, One and two right o'er and o'er; Eas-y G-sharp is to strike, Since the sevens are all a - like.

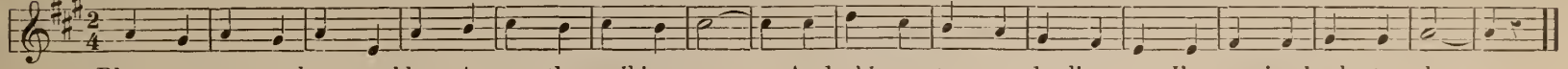
84. See that the lines and spaces are made to represent the pitches belonging to this key and no other.

The pitches of the key of A represented in scale form.



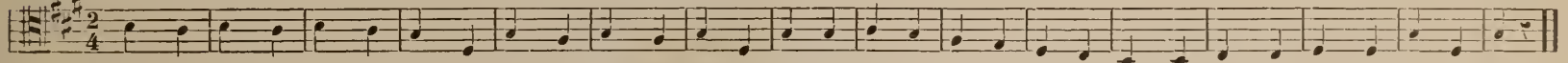
Absolute.	A	B	C♯	D	E	F♯	G♯	A	G♯	F♯	E	D	C♯	B	A	A	B	C♯	D	E	F♯	G♯	A	G♯	F♯	E	D	C♯	B	A
Relative.	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

85. Name key-tone *one* when pitches go *up* from it, and *eight* when they go *down* from it. Name absolute pitches here used.



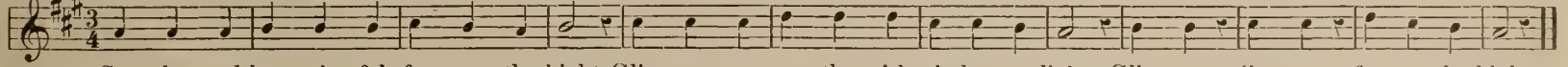
Blow, ye west-ern breez-es, blow, A-cross the smil-ing sea, And whisper to my dar-ling one, I'm com-ing back to thee.

86. When each is learned by all—female voices sing 85, and male voices 86.



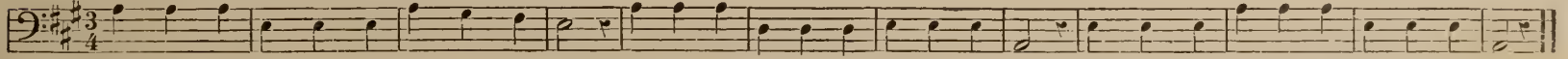
Blow, ye west-ern breez-es, blow, A-cross the smil-ing, smiling sea, And whisper to my dar-ling one, I'm com-ing, com-ing back to thee.

87. Do not say *cassul* for *castle*. See page 190. "Gentle," "people," etc. Syllables first.



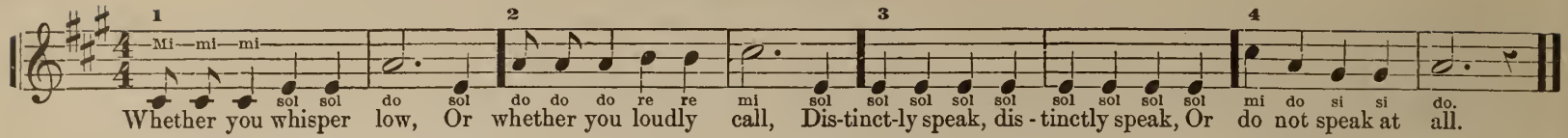
State-ly and beau-ti - ful, far up the hight Glimmers a cas - tle with windows a - light, Glimmers, glimmers, far up the hight.

88. These two numbers together, when all have sung each.



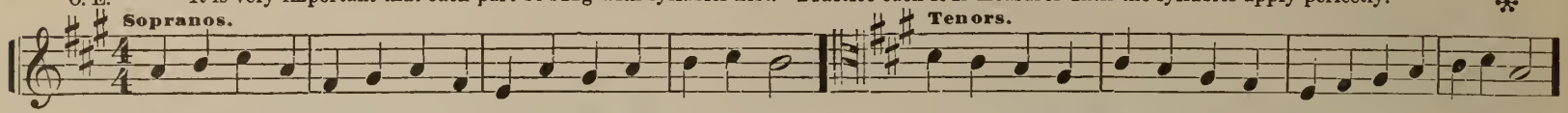
State-ly and beau-ti - ful, far up the hight Glimmers a cas-tle with windows a-light, Glimmers, a cas-tle far, far up the hight.

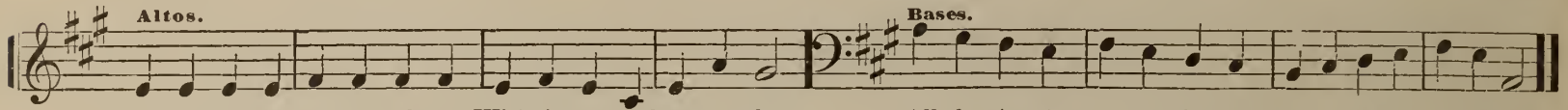
Whether You Whisper Low. (Round in Four Divisions.)

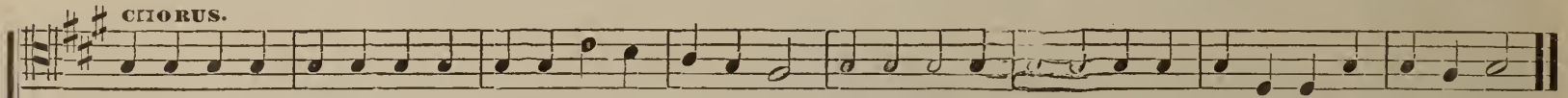


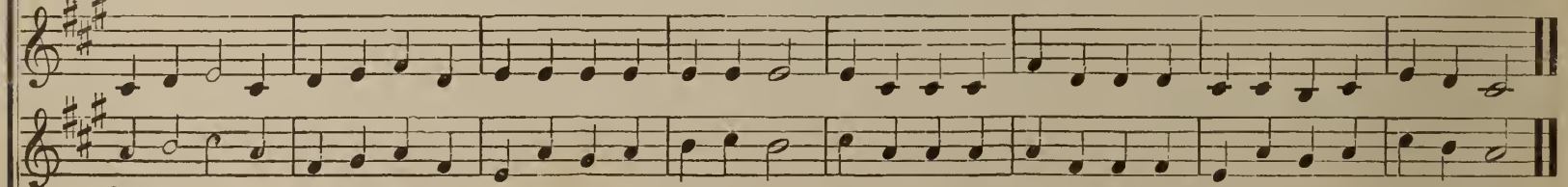
On in Beauty.

O. E. It is very important that each part be sung with syllables first. Practice each four measures until the syllables apply perfectly. *









Harvest Home page 109 may here be sung.

Don't Block up the Way.

MRS. M. A. KIDDER.

G. F. R.

Allegretto.

1. If you have no lik-ing For the march of life, And had rath-er tar-ry Than to join the strife; If you think the la-bor Far ex-ceeds the pay, Take your choice, but, neighbor, Don't block up the way, No, no, no, no, Don't block up the way.

2. See the veterans marching—Firm and full of fire; "Ac-tion" is the watchword Pass'd from son to sire; They will win the bat-tle—Eager, strong are they; Hear their ar-mor rat-tle— Don't block up the way, No, no, no, no, Don't block up the way.

3. Take the wall, oh, i-dler—In the shadows hide; Nev-er stand a minute 'Gainst the hu-man tide! Tides must ebb and flow, the Currents have full play; Make room for the *work-ers*—Don't block up the way, No, no, no, no, Don't block up the way.

Key of E.

Having the key of A in mind, omit D and introduce D-sharp. Find new key-tone. The last or right-hand sharp is always on the degree to which "si" is applied.

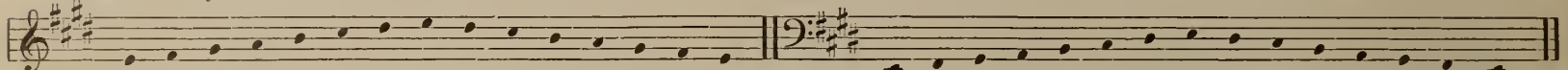
89. Every tone, whether named with the word sharp or not, is liable to become a regular member of some key.

2/4 E E | D♯ D♯ | E E | F♯ 𝄾 | G♯ G♯ | A A | G♯ G♯ | F♯ 𝄾 | E E | D♯ D♯ | E E | F♯ 𝄾 | G♯ A | B A | G♯ F♯ | E 𝄾 ||

do do si si do do re mi mi fa fa mi mi re do do si si do do re mi fa sol fa mi re do.

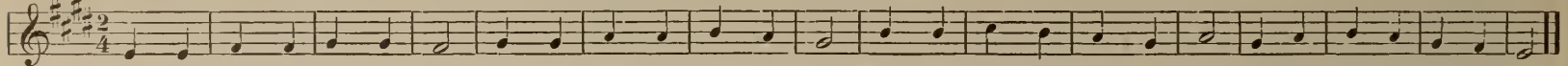
Eight, eight, seven, seven, once a - gain, Get your key-tone right, and then All will go as well in E, As in A, or D, or G.

90. Make the staff represent the pitches of this key, and see that it represents no others.
Pitches of the key of E in scale form.



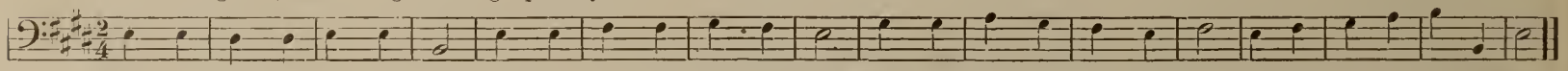
Absolute.	E	F♯	G♯	A	B	C♯	D♯	E	D♯	C♯	B	A	G♯	F♯	E		E	F♯	G♯	A	B	C♯	D♯	E	D♯	C♯	B	A	G♯	F♯	E
Relative.	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1		1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

91. Name pitches absolutely and relatively. Do not let the word sharp, as part of the name of a tone, make you think of shrillness or sharpness. None of the common meanings of the word belong here. Can you apply syllables readily?



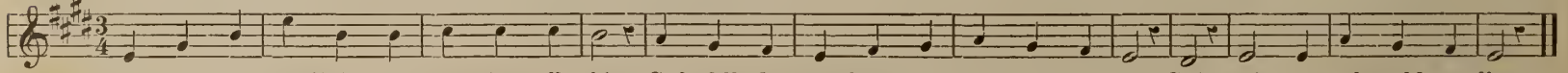
Work and hope, who-ev - er can,—Car - ry out God's chos-en plan; Work where'er your lot may be, On the land or on the sea.

92. 91 and 92 together, after having been sung separately.



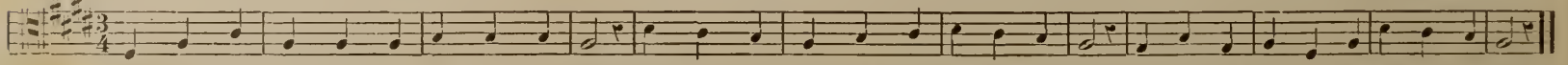
Work and hope, who-ev - er can,—Car - ry out God's chos-en plan; Work where'er your lot may be, On the land or on the sea.

93. If you can give some thought to power and quality, so much the better.



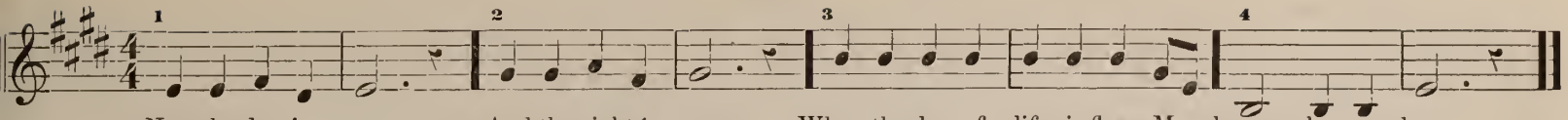
Bright in the star-light the cas - tle walls shine, Soft fall the moonbeams on each gold-en line, Soft, soft on each gold - en line.

94. 93 and 94 together, men singing 94.



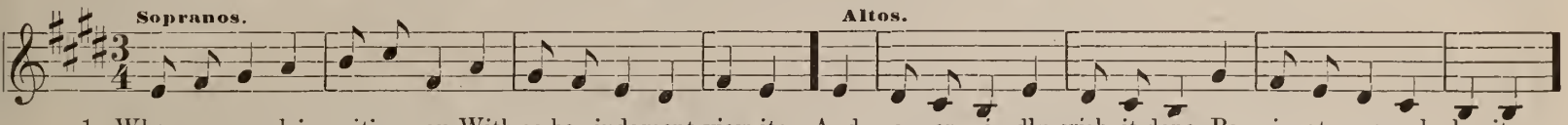
Bright in the star-light the cas - tle walls shine, Soft fall the moonbeams on each golden line, Softly, yes, softly, on each golden line.

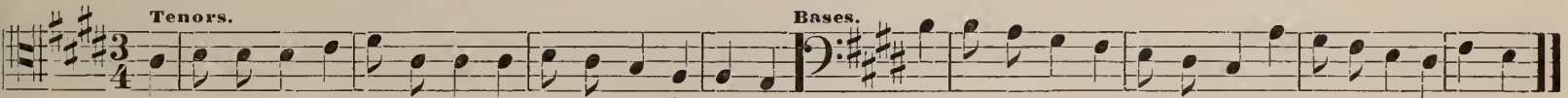
Now the Day is Gone. (Round in Four Parts.)

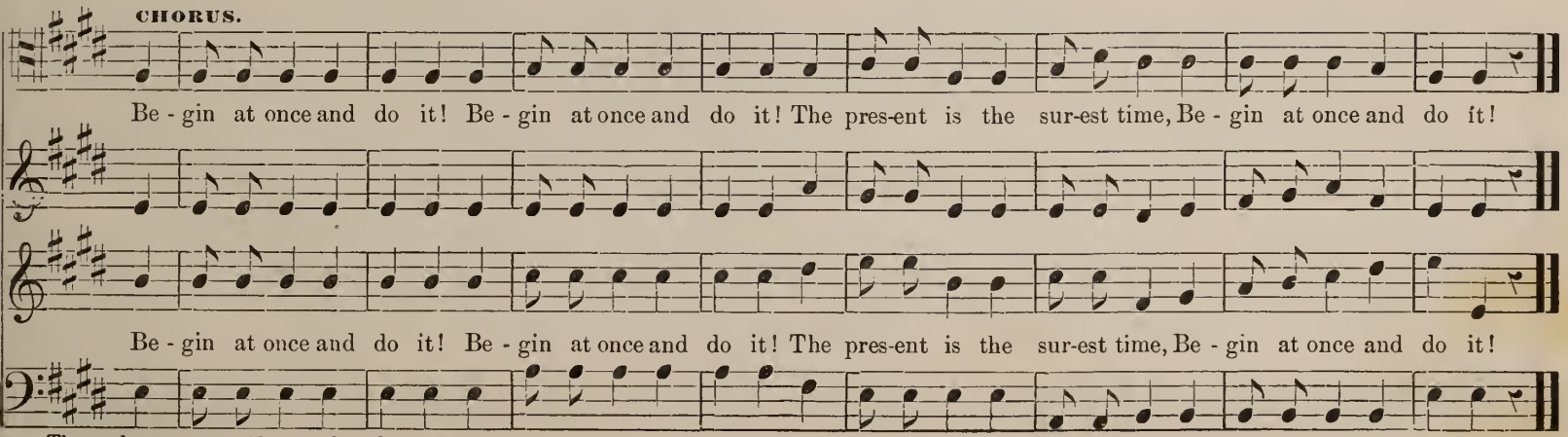


Begin at Once.

Apply syllables perfectly before singing words. Then give power and quality that the words call for.







The anthem on page 132 may here be sung.

Morning Echoes.

Moderato. *

1. Hear the morning ech - oes ring-ing From the hill-y slope so fair; How they answer back the sing-ing Of the shepherds gathered there.

2. Yes, the hills send back their greeting In the shepherd's glad refrain, Then a - gain the tones re-peat-ing, They prolong the hap-py strain.

3. Sweetest tones the vales are fill- ing, As the sing-ers move a - long, Ev -'ry peak respons-ive thrilling To their joy-ous morning song.

CHORUS.

'Tis ech - o answers there, In the morning air, Ech - o, ech - o, ech - o, ech - o, ech - o, ech - o, In the morning air.

Echo answers there, In the morning air, Ech, - - o, In the morning air.

Swell the Anthem.

Key of B. This key is not much used for vocal music, still it is just as easy as the other keys. Syllables apply to lines and spaces as in the key of B flat. (Two flats.) The last sharp is "si."

Maestoso (majestic.)

1. Swell the anthem; raise the song; Praises to our God be-long; Saints and angels join to sing Praises to the heavenly King.

2. Blessings from His lib'ral hand Flow across this hap-py land; Kept by Him no foes an-noy; Peace and freedom we en-joy.

3. Hark the voice of nature sings Praises to the King of Kings; Let us join the cho-ral song, And the grateful notes prolong.

Holy Voices. † † †

Key of F sharp. This key is rarely used for vocal music, still it is no more difficult than the other keys. Syllables apply to lines and spaces as in key of F. (One flat.)

Moderato.

p *f*

1. Hark what mean those holy voi-ces, Sweetly sounding thro' the skies? Lo! 'th' angelic host re-joi-ces; Heavenly hal-le-lu-jahs rise!

2. Hear them tell the wondrous sto-ry, Hear them chant in hymns of joy; Glo-ry in the highest, glo-ry! Glo-ry be to God most high!

p *f*

3. "Christ is born the great Anoint-ed; Heav'n and earth his praises sing! Oh, receive whom God appointed For your Prophet, Priest and King!"

Key of F.

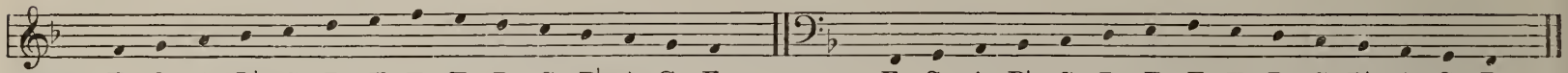
Having the key of C in mind, omit B and substitute B-flat. Find the key-tone. See Teacher's Club p. 35.)

95. The following lesson in letter notation will help to fix the absolute names of the pitches used in this key. Beat time.

2/4 F F | G G | A B♭ | C 𝄾 | B♭ B♭ | A A | G F | E 𝄾 | F F | G G | A B♭ | C 𝄾 | D C | B♭ A | G G | F 𝄾 ||
do do re re mi fa sol fa fa mi mi re do si do do re re mi fa sol la sol fa mi re re do.
Here a new pitch-name appears, Let it not a - wake our fears; No more trou-ble this should be, Than a sharp in D or G.

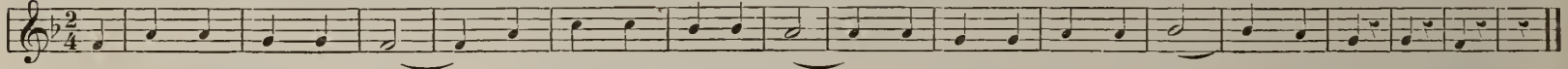
96. See that the lines and spaces are made to conform exactly to the pitches of this key.

Tones of the key of F represented in scale form.



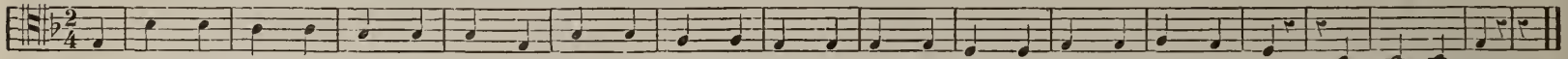
Absolute.	F	G	A	B♭	C	D	E	F	E	D	C	B♭	A	G	F	F	G	A	B♭	C	D	E	F	E	D	C	B♭	A	G	F
Relative.	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

97. Name pitches, absolutely and relatively, before singing. Can you apply syllables without difficulty?



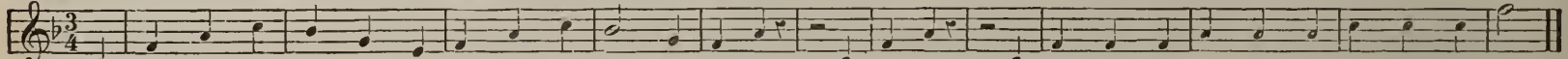
Good-bye, sweetheart good - bye! . . On wings the moments fly, . . Yet still I lin - ger nigh; Good-bye, Good-bye!

98. Nos. 97 and 98 may be sung together, after all have sung each.



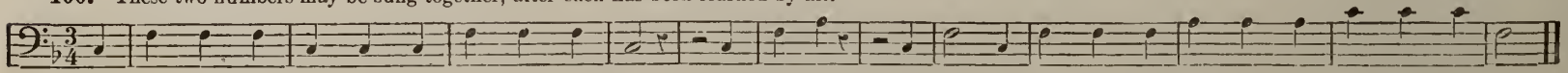
Good-bye, sweetheart, good-bye, good-bye! On wings the moments fly, good-bye, Yet still I lin - ger, lin - ger nigh; Good-bye! Good-bye!

99. The words and movement should indicate power, quality and movement.



The ve - ry best time to be hap - py and sing is summer, is autumn, Is sum-mer, is win - ter, is au-tumn, is spring.

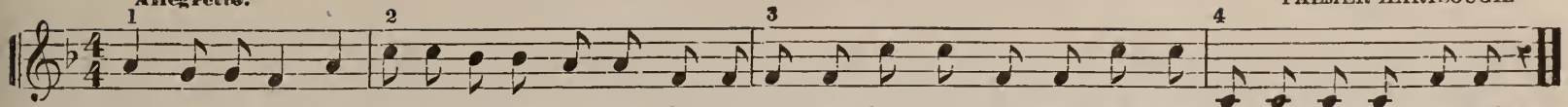
100. These two numbers may be sung together, after each has been learned by all.



The ve - ry best time to be hap - py and sing is win-ter, Is spring, is sum-mer, is win - ter, is au-tumn, is spring.

Toothache. (Round in four parts.)

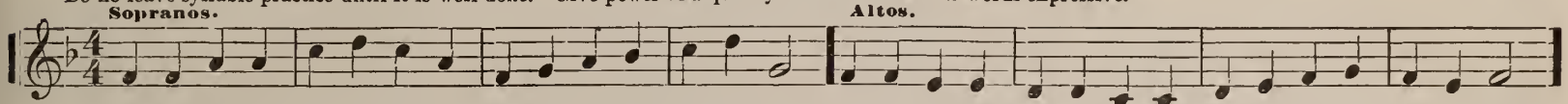
PALMER HARTSOUGH.



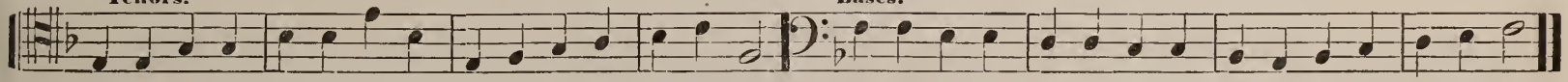
How can I sleep with such a raging toothache? Such a jumping, bumping, jumping, bumping, Aw - ful thumping, toothache.

Sowing.

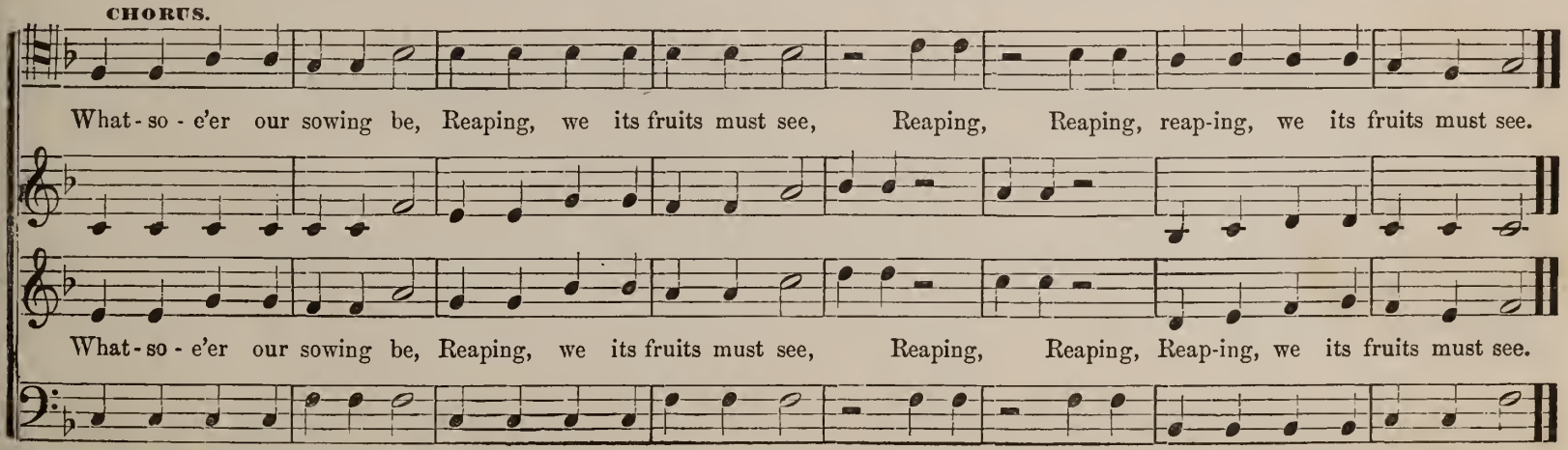
Do no leave syllable practice until it is well done. Give power and quality that will make the words expressive.



1. Are we sowing seeds of kindness? They shall blossom bright ere long, Are we sow-ing seeds of discord? They shall ri-pen in - to wrong.
2. We can nev - er be too careful What the seed our hands shall sow; Love from love is sure to ri - pen, Hate from hate is sure to grow.



Are we sow-ing seeds of hon-or? They shall bring forth golden grain. Are we sowing seeds of falsehood? We shall yet reap bit-ter pain.
Seeds of good or ill we scat-ter Heed-less-ly a - long our way; But a glad or grievous fruitage Waits us at the har-vest day.



What - so - e'er our sowing be, Reaping, we its fruits must see, Reaping, Reaping, reap-ing, we its fruits must see.

What - so - e'er our sowing be, Reaping, we its fruits must see, Reaping, Reaping, Reap-ing, we its fruits must see.

Grand Isle, page 110, may here be sung.

Happiness is Everywhere for Him who Will.

Not too fast.

G. F. R.

1. Mer - ri - ly the sun - beams Shimmer o'er the mead - ow, Fit - ful - ly the wa - ter Spark-les In the rill;

2. When the fall-ing snow flakes Cov - er up the flow - ers, When the wa - ter rip - ples In the ice are still;

3. Hear the mer - ry chil - dren Laughing in the snow - drift, See the hard - y coast - ers Slid - ing down the hill;

Cheer - i - ly the bee hums 'Mid the sum - mer flow - ers, "Hap - pi - ness is ev - 'ry - where for him who will."

Then the lit - tle snow - bird Whis - tles on the fence - rail, "Hap - pi - ness is ev - 'ry - where for him who will."

Ev - 'ry one is joy - ful, All the world are say - ing, "Hap - pi - ness is ev - 'ry - where for him who will."

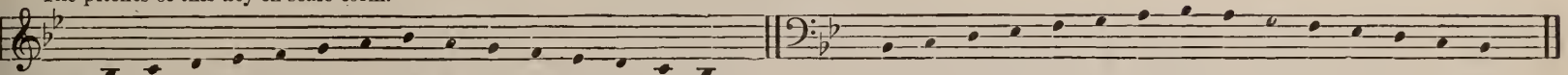
Having the key of F in mind, omit E and substitute E-flat. Find new key-tone. (See Teachers' Club.)

101. Practice the following lesson in letter notation in the new key.

2/4 B♭ B♭ | A A | G G | F 𝄾 | B♭ B♭ | C B♭ | A A | B♭ 𝄾 | B♭ B♭ | A A | G G | F 𝄾 | B♭ C | D B♭ | F F | B♭ 𝄾 ||
do do si si la la sol do do re do si si do do do si si la la sol do re mi do sol sol do
B - flat is a fav-'rite key, Sweet and strong, and full an free; In it ma - ny lov-ers sing, In it songs of triumph ring.

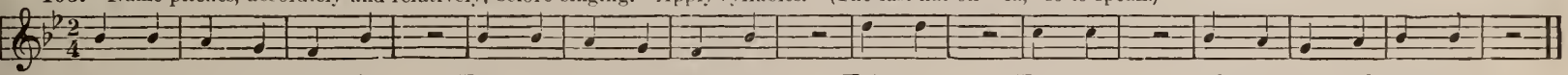
102. See that the lines and spaces represent properly the pitches of the key of B-flat.

The pitches of this key in scale form.



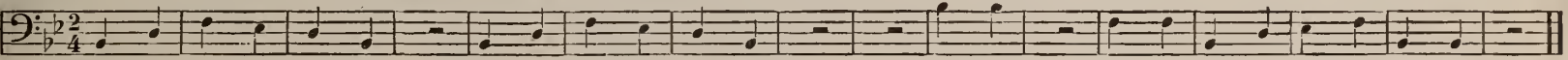
Absolute.	B♭	C	D	E♭	F	G	A	B♭	A	G	F	E♭	D	C	B♭		B♭	C	D	E♭	F	G	A	B♭	A	C	F	E♭	D	C	B♭
Relative.	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1		1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

103. Name pitches, absolutely and relatively, before singing. Apply syllables. (The last flat on "fa," so to speak.)



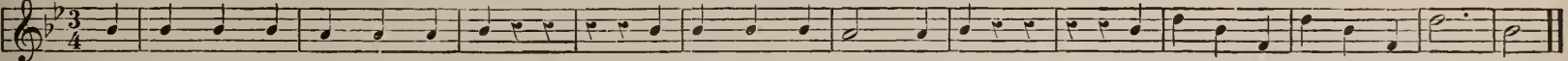
1. When the choir be - gan, sir, Ech - o then made an - swer, Ech - o, Ech - o, Ech - o then made an-swer.
2. So to ev - 'ry man, sir, Ech - o then made an - swer, Ech - o, Ech - o, Ech - o then made an-swer.

104. These two numbers with the same words may be sung together.



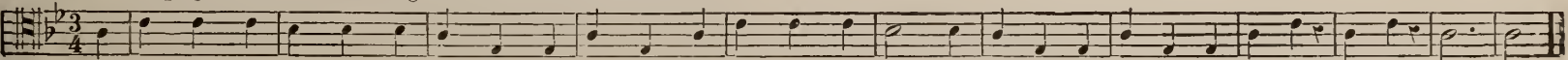
1. When the choir be - gan, sir, Ech - o then made an - swer, Ech - o, Ech - o, Ech - o then made an-swer.
2. So to ev - 'ry man, sir, Ech - o then made an - swer, Ech - o, Ech - o, Ech - o then made an-swer.

105. When pitches go from the key-tone downward, key-tone is eight, when they go upward, it is one.



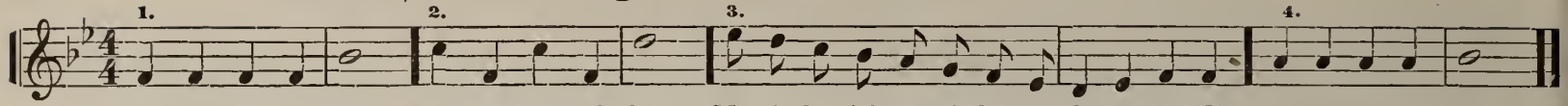
He's com - ing, my he - ro, my king! He's com-ing! the sweet birds sing; He's coming, he's coming, he's com - ing!

106. In singing these two numbers together let men's voices take this.



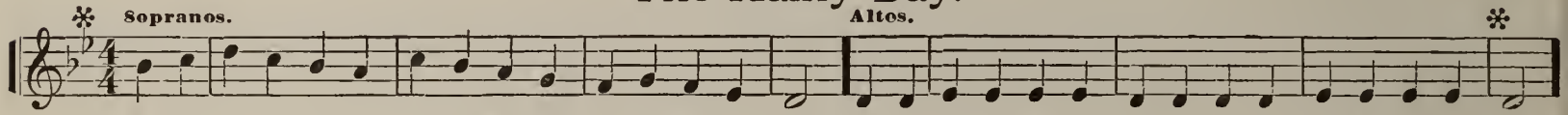
He's com-ing, my he - ro, my king! He is com - ing, he's com-ing! the sweet birds sing, He is coming, he's coming, coming, com - ing!

Come, Let's Sing a Round. (Round in four Divisions.)

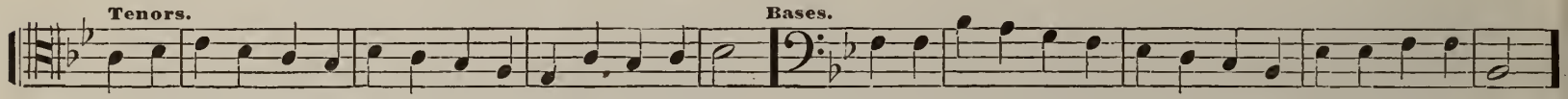


Come, let's sing a round, Wake the cheerful glee; Mer-ri - ly, right merri - ly the echoes sound, Oh, hap-py, hap-py we.

The Rainy Day.

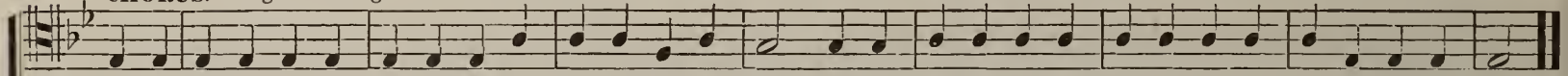


Oh, there is no sound in nat-ure, When the sun has parch'd the plain, Like the beat--ing on the shingles Of the gen - tle sum-mer rain;

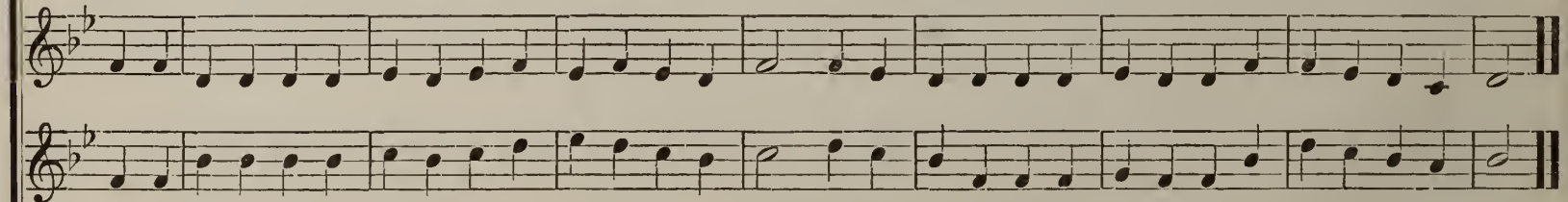


And we love to list - en to it, Rest-ing on the fragrant hay; That is so, there's nothing like A good old - fashioned rain-y day.

CHORUS. Sing Prelude again for 2d verse of chorus.



1. Ha! ha! ha! There's nothing sweeter, When the sun has parch'd the plain, Than the beat-ing on the shin-gles Of the gen - tle summer rain.



2. It re - calls the sounds of childhood, When all e - vil kept a - loof, Noth-ing wakes a sweet-er mem-'ry Than the raindrops on the roof.

PATIENCE, page 110, may here be sung.

Praises Every-where.

1. Prais - es for the hours at home, Praise for Sab-bath greet - ing; Prais-es for the dear old bell, Call - ing to the

2. Prais - es for our work - ing time, Prais - es for our glad - ness; Prais - es for our hours of rest, Prais - es for our

3. So may we with ev - 'ry hour Lift our hearts in prais - ing; Grate-ful true and lov - ing thoughts To our Fa - ther

CHORUS.

meet - ing. Prais-es, Prais - es, May they e'er as - cend To swell the heavenly cho - rus That shall nev - er, nev - er end.

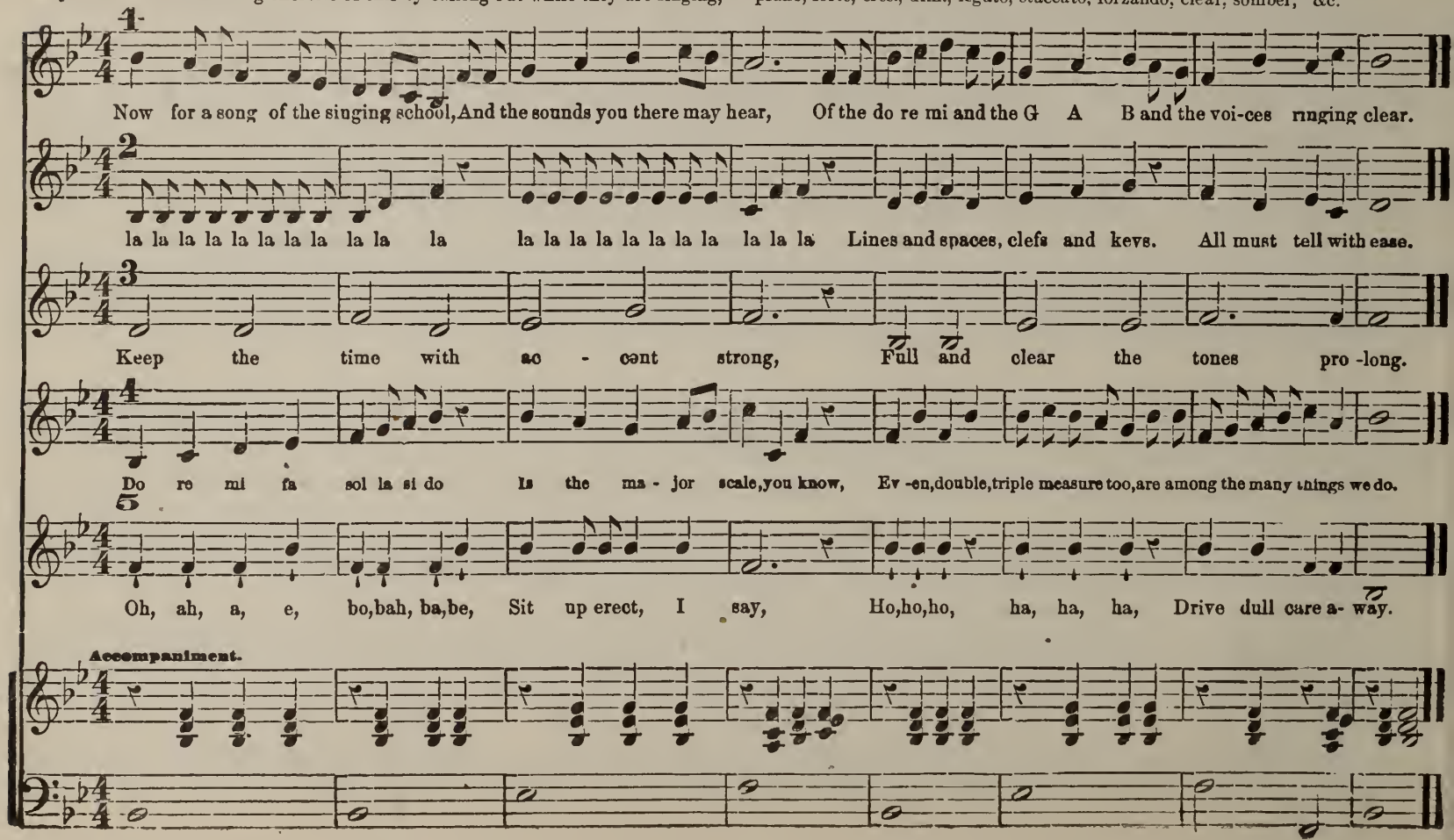
sad - ness. Prais - es, Prais - es, May they e'er as - cend To swell the heaven-ly cho - rus That shall nev - er, nev - er end.

rais - ing. Prais - es, Prais - es, May they e'er as - cend To swell the heavenly cho - rus That shall nev - er, nev - er end.

Sounds of the Singing School. (Round in Five Parts.)

P. P. BLISS.

Divide the class into five divisions and number them, (make two divisions of Soprano or any part that is most numerous) First division sings first staff alone. When first division begins second staff, second division begins piece. When second division begins second staff, and first division third staff, third division begins piece, and so on. Sing the piece through twice, the divisions ending one after another as they begin, or together at the end of any staff all singing the word "away." The teacher may make a vocal training exercise of this by calling out while they are singing,—"piano, forte, cres., dim., legato, staccato, forzando, clear, somber," &c.



Having the key of B-flat in mind, omit A and introduce A-flat. Find new key-tone. The last or right hand flat always on the degree to which "fa" is applied.

107. A lesson in letter notation to help to fix absolute names in mind.

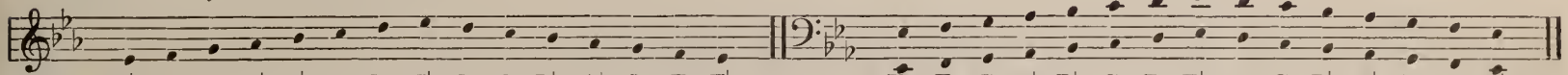
2/4 E♭ E♭ | F F | G G | A♭ 𝄾 | B♭ B♭ | C B♭ | A♭ G | F 𝄾 | E♭ E♭ | F F | G G | A♭ 𝄾 | B♭ A♭ | G F | E♭ D | E♭ 𝄾 ||

do do re re mi mi fa sol sol la sol fa mi re do do re re mi mi fa sol fa mi re do si do

Now a sharp, and now a flat, Just as eas - y this as that; Once be-gun, the key will go Just a - like from do to do.

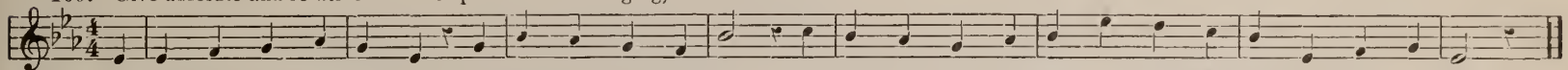
108. Three flats required to make the staff represent properly the pitches of this key.

Pitches of the key of E-flat in scale form.



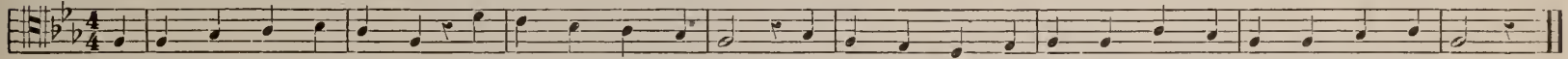
Absolute.	E♭	F	G	A♭	B♭	C	D	E♭	D	C	B♭	A♭	G	F	E♭	E♭	F	G	A♭	B♭	C	D	E♭	D	C	B♭	A♭	G	F	E♭
Relative.	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

109. Give absolute and relative names of pitches before singing,



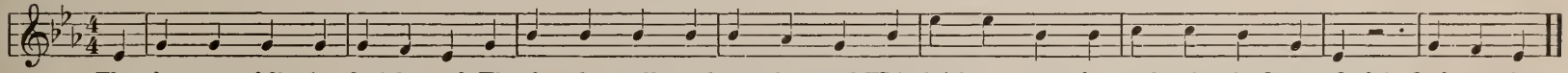
The mighty ships go sail - ing Far o'er the dark blue sea; But oh, will no one ev - er bring My treas-ure home to me?

110. Nos. 109 and 110 together, after all have sung each. Men's voices singing 110.



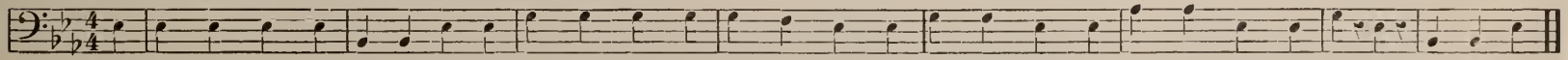
The mighty ships go sail - ing Far o'er the dark blue sea; But oh, will no one ev - er bring My treasure home to me?

111. Tones in accordance with sentiment.



The showers fall in fit-ful mood, The thunders roll a - bove the wood, While bright a - cross the wall of rain Comes flash! flash a-gain.

112. Nos. 111 and 112 together, when all have sung each.



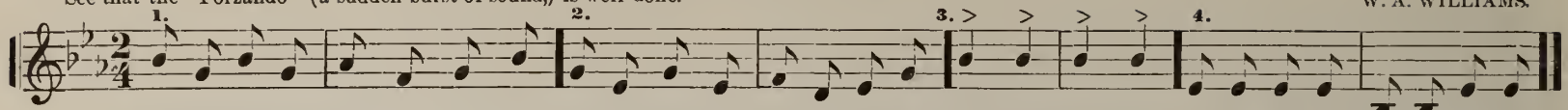
The showers fall in fit-ful mood, The thunders roll a-bove the wood, While bright a-cross the wall of rain Comes flash! flash ! flash again.

DOMINION, page 111, may here be sung.

Fire. (Round in Four Parts.)

See that the "Forzando" (a sudden burst of sound,) is well done.

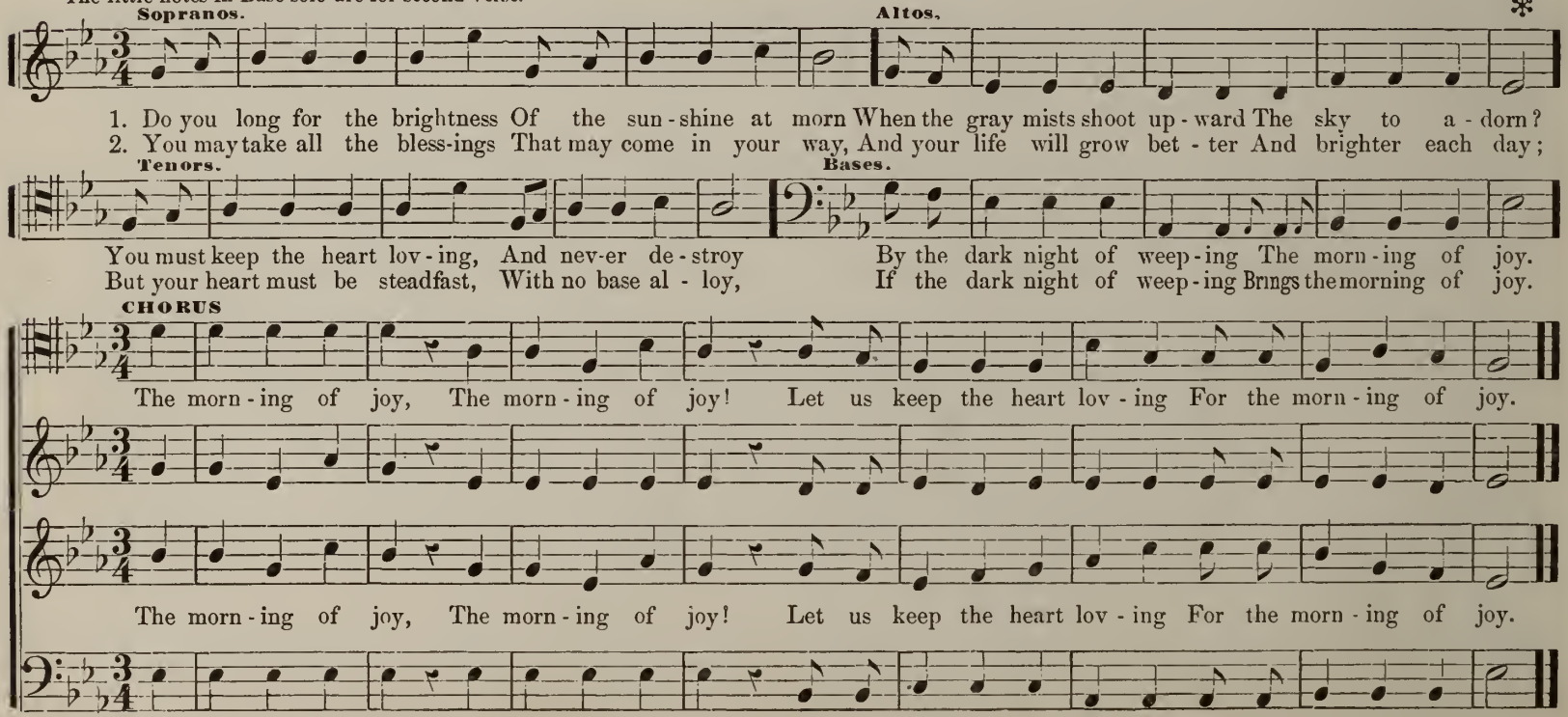
W. A. WILLIAMS.



Bells are ringing, What's the mat - ter? See the smoke and hear the clat-ter! Fire! fire! fire! fire! Pour on wa-ter! pour on wa-ter!

The Morning of Joy.

The little notes in Base solo are for second verse.



1. Do you long for the brightness Of the sun - shine at morn When the gray mists shoot up - ward The sky to a - dorn?
2. You may take all the bless-ings That may come in your way, And your life will grow bet - ter And brighter each day;

You must keep the heart lov - ing, And nev-er de - stroy By the dark night of weep - ing The morn - ing of joy.
But your heart must be steadfast, With no base al - loy, If the dark night of weep - ing Brings the morning of joy.

The morn - ing of joy, The morn - ing of joy! Let us keep the heart lov - ing For the morn - ing of joy.

The morn - ing of joy, The morn - ing of joy! Let us keep the heart lov - ing For the morn - ing of joy.

ANTHEM, page 133, may here be sung.

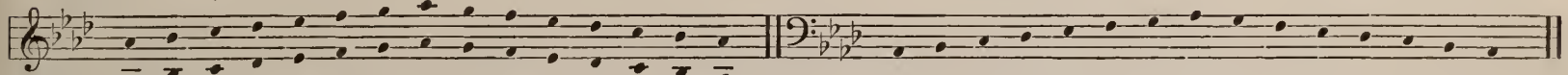
Key of A-flat.

Having the key of E-flat in mind, omit D and substitute D-flat. Find new key-tone. (The last flat "fa.")

113. Practice the following lesson in letter notation.

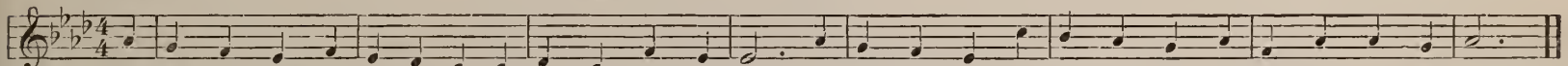
2/4 A♭ A♭ | G G | F F | E♭ 𝄾 | F G | A♭ B♭ | C A♭ | B♭ 𝄾 | A♭ A♭ | G G | F F | E♭ 𝄾 | F G | A♭ B♭ | C B♭ | A♭ 𝄾 ||
do do si si la la sol la si do re mi do re do do si si la la sol la si do re mi re do.
How all sing-ers like this key!—Rich and pure it seems to be; Songs of home and songs of heaven In its strains are oft-en given.

114. The representation of this key to the eye is much the same as that of A (signature three sharps), therefore reading in this key will have been practically begun. Pitches of this key in scale form.



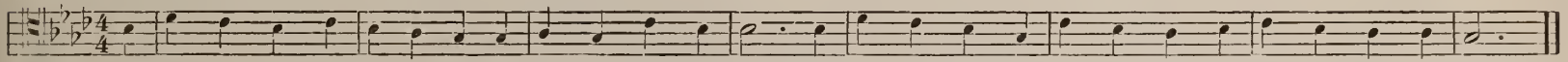
Absolute.	A♭	B♭	C	D♭	E♭	F	G	A♭	G	F	E♭	D♭	C	B♭	A♭	A♭	B♭	C	D♭	E♭	F	G	A♭	G	F	E♭	D♭	C	B♭	A♭
Relative.	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	1	2	3	4	5	6	7	8	7	6	5	4	3	2	1

115. Absolute and relative names first. Give proper power, quality and movement.



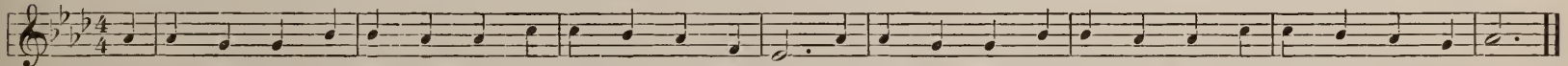
The winds are blow-ing soft and low, The days are drift-ing by; The sunshine gleams in gold-en beams, The clouds float thro' the sky.

116. After each is learned, Tenors sing this with No. 115.



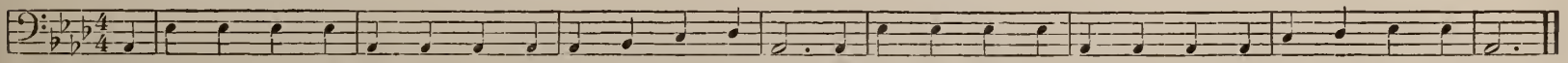
The winds are blow-ing soft and low, The days are drift-ing by; The sunshine gleams in gold-en beams, The clouds float thro' the sky.

117. Beginning on last part of second beat. Give proper power, quality and movement.



Come, moon of night! Thy bliss-ful light Our souls' sweet peace shall be; The light of day Now fades a-way, And leaves the world to thee.

118. This and 117 together, when both are learned.



Come, moon of night! Thy bliss-ful light Our souls' sweet peace shall be; The light of day Now fades a-way, And leaves the world to thee.

The rolling Drum. (Round in three parts.)

Roll the r. *

1 2 3

They march, they march to the rolling drum, The soldiers bold, see they come, they come! To the r-r-r-r-r-r-r-r-r-r-roll-ing drum

Never Trouble Trouble.

JOSEPHINE POLLARD. Do not say "*troub-bul.*" *

Sopranos. Altos.

1. There is a foe that watches Your comfort to de - stroy, As - suming shapes of e - vil To in - terrupt your joy;
2. Each day he may re - mind you Of sor-row that's in store; Each day with hints and shadows Per-plex you more and more;
3. For they who bor-row trouble Are never out of debt, O'er ev - 'ry fancied e - vil They worry, fume, and fret;

Tenors. Bases.

To keep him at a distance Should be your purpose true, So "nev-er trouble trouble Till trouble troubles you!"
But go not forth to meet him As man-y peo - ple do, And "never trouble trouble Till trouble troubles you!"
And if you would be hap-py An-oth-er course pur-sue, And "nev-er trouble trouble Till trouble troubles you!"

CHORUS.

Oh, nev-er trouble trouble, no, till trouble troubles you, Oh, never, never trouble trouble, no, till trouble troubles you.

Oh, nev-er trouble trouble, no, till trouble troubles you, Oh, never, never trouble trouble, no, till trouble troubles you.

Oh! For a Thousand Tongues.

Key of D flat. Not much vocal music is written in this key, still it is not at all difficult. Apply syllables to lines and spaces as in D (two sharps.) *

Joyfully.

1. Oh! for a thousand tongues to sing My dear Re-deemer's praise! The glo - ries of my God and King, The triumphs of His grace.

2. Je-sus, the name that calms my fears, That bids my sor-rows cease; 'Tis mu - sic to my ravished ears, 'Tis life and health and peace.

Then shall the King say Come.

G. W. THOMAS. Key of G flat. Very little used for vocal music, but not at all difficult. Apply syllables to lines and spaces as in G (one sharp.) *

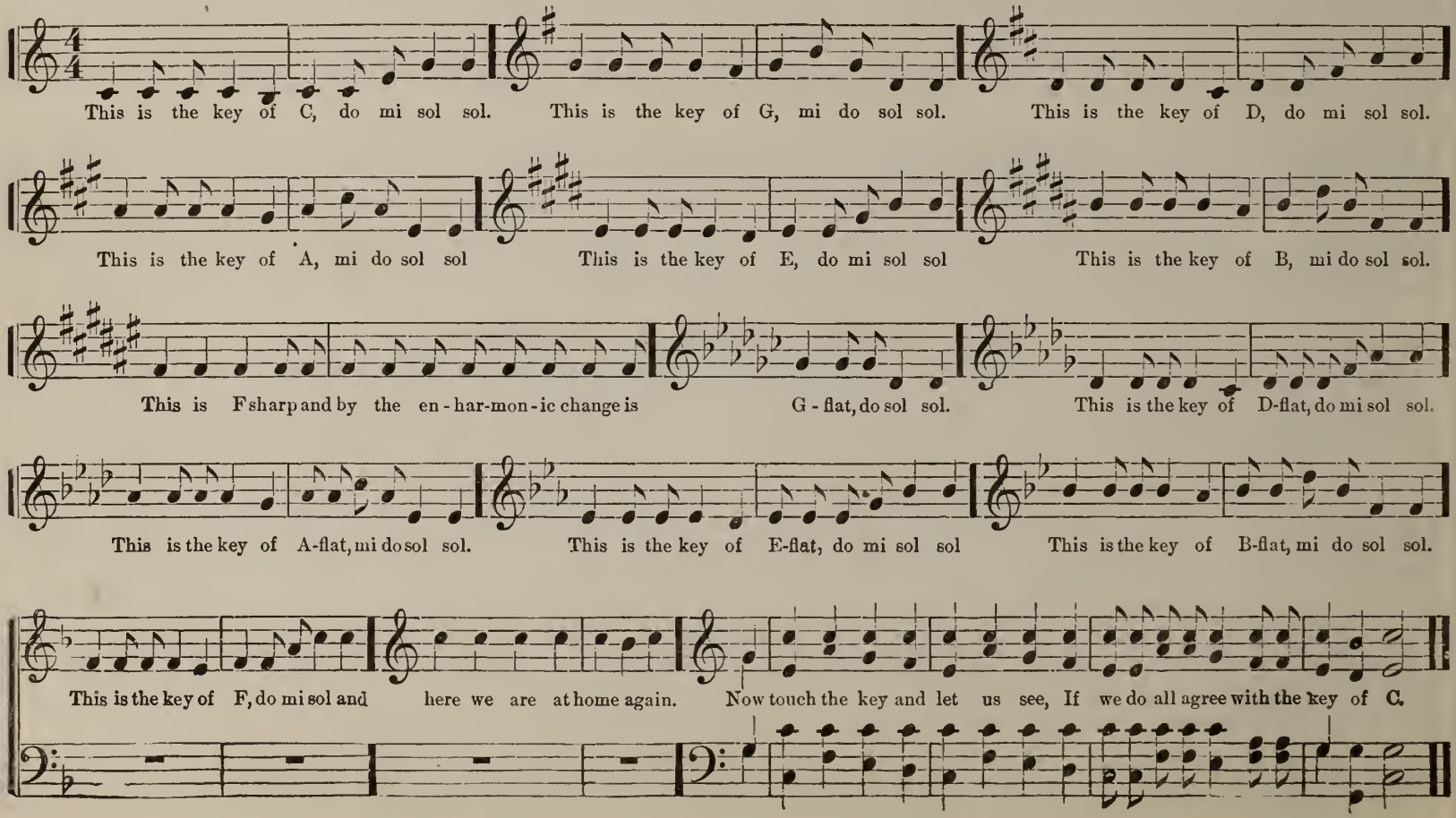
1. Seeking our rest in sor - row, Worn with the weary way; Dreari - ly dawns the mor-row, Heav-i - ly wears the day.

2. Our task is hard but nev - er Murmur nor yet re - pine, One on - ly is the Giv - er, Father in heaven di - vine.

3. If when the toil is end - ed We shall have reach'd our home, By an-gel bands at-tend-ed, Then shall the King say, "come."

Recapitulation.

119. Every singer should be able to change quickly the *mental effect* of a tone, while using it to pass from one key to another. For example, the G which is five (sol) in the first key, should instantaneously have the *feeling* or mental effect of one (do) when it commences the next key. This ability to change the mental effect of a tone may be acquired by practice. The author has found the tonic sol-fa hand signs of great benefit in this work (see Church's Musical Visitor for Oct., 1883, the article entitled "Here and there.") Sing syllables first. Do not rely upon instrumental help after taking the pitch. All will be interested to see if this comes out right.



We have seen that *quarters* sometimes go fast and sometimes slow, and therefore have no fixed or *absolute length.*

We always find however, that in the same piece the notes used bear the *relation* to each other that their names indicate,—the half being half as long as the whole, or twice as long as the quarter, or four times as long as the eighth, etc. Therefore, while notes have no absolute length, they are said to have *relative length.*

The quarter is usually taken as *beat-note*, (that is, to coincide with the beat) but any note may be used as beat note.

The beat-note of a piece of music is shown by the lower figure of the measure sign.

So far in this book, the lower figure has been 4 because the quarter has so far been the beat-note.

Should the measure sign be $\frac{4}{8}$ that would signify quadruple measure, with 8th for beat-note, or the value of four eighths in each measure. If $\frac{3}{2}$, Triple measure with *half* for beat-note, etc.

These different ways of representing each kind of measure are said to be *Varieties of Measure.*

While each kind of measure could have many *varieties*, the following only are in common use:

In Double measure *half-variety* and *quarter-variety* represented by the measure signs, $\frac{2}{2}$ and $\frac{2}{4}$. Triple measure sometimes has an *eighth-variety*, so the following Triple measure signs are not uncommon, $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$.

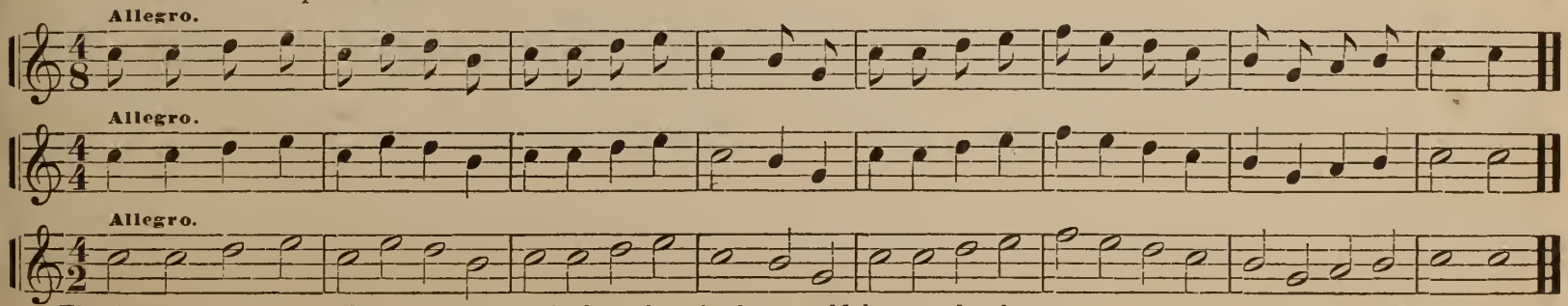
In Quadruple measure there are also three *varieties:* $\frac{4}{2}$, $\frac{4}{4}$ and $\frac{4}{8}$, but in Sextuple measure there are but quarter and eighth varieties in common use, represented by the signs $\frac{6}{4}$ and $\frac{6}{8}$.

In Double, Triple, Quadruple and Sextuple measures quarters might always be beat-notes since they go fast or slow according to *Movement*, (Allegro, Moderato, Andante, etc.,) but sometimes a composer wishes to make a slow piece *look slow* and he takes half-notes for beat notes. The music would be precisely the same if he took quarters for beat-notes, so it is merely a fancy. So to make a lively piece *look fast* 8ths are sometimes taken as beat-notes, although quarters with the right movement mark would call for the same speed.

Of course when the half is beat-note, two quarters or four eighths go to a beat, and the whole has two beats, and when the eighth is beat-note the quarter has two beats, etc.

The *Movement*, and not the beat-note of a piece decides how fast or slow its beats shall go.

It makes no difference what note coincides with the beat, the piece can go no faster than its proper movement because an eighth is beat-note, nor slower because a half is beat-note. This is easily shown by representing a melody whose movement all know, in different ways. It is the same tune in either representation.



The first representation *looks* the movement the best, but the last would have to be the same.

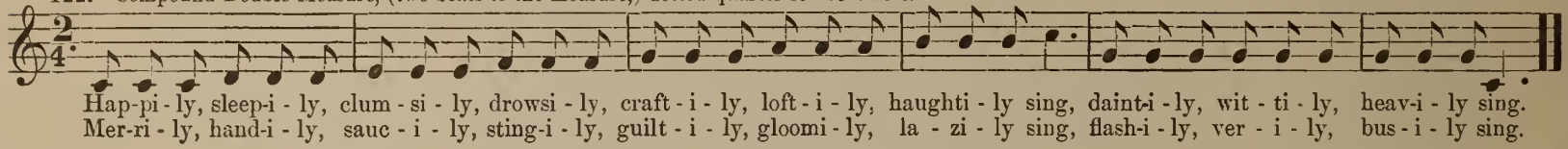
The quarter seems to the writer to be the natural beat note because it *looks* right for either a fast or a slow movement.

Compound Measure.

121. When six eighths in a measure are to be sung somewhat fast, it is easier to group them into two groups of three notes in each group, and give a down beat to the first group, and up beat for the second group. This makes what is called *Compound Double Measure.* As the dotted quarter is just equal to three eighths, the dotted quarter is beat-note. In this work compound double measure will be indicated by a 2 for the upper figure, and a dotted 4 for the lower. Sextuple measure will be indicated as usual.

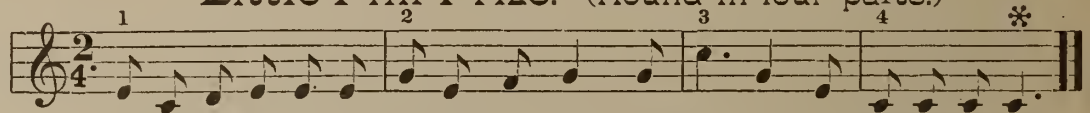
The words here for illustrating Compound Double Measure are chosen on account of the extreme difficulty of getting singers to pronounce their second syllables properly. Each second syllable should have the same vowel sound that each last syllable has.—as if the words were spelled happy-ly, sleepy-ly, etc. Not the vowel sound of "u" in "thus."

122. Compound Double Measure, (two beats to the measure,) dotted quarter for beat-note.

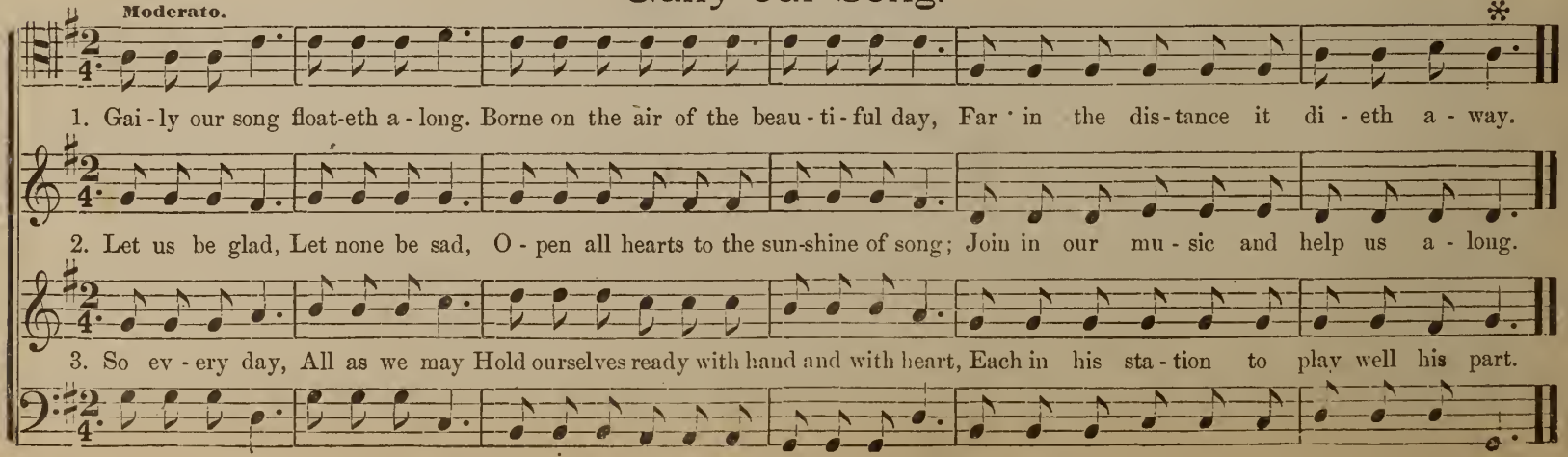


Until recently 𝄡 has been the sign both for Sextuple Measure and Compound Double, causing some uncertainty. In this work there will be no doubt—6 will always mean Sextuple measure.

Little Phil Prize. (Round in four parts.)



Gaily our Song.



Ferryman, Row.

P. H. PALMER HARTSOUGH.

Andantino.

1. O - ver, o - ver, o - ver, Fer-ry-man, fer-ry-man, row. Pet - u-lant spring has swollen the tide; Fer-ryman, pull! for the

2. O - ver, o - ver, o - ver, Fer-ry-man, fer-ry-man, row. August has drank where merry streams flow; Ferryman, pull! for the

3. O - ver, o - ver, o - ver, Fer-ry-man, fer-ry-man, row. Fro - zen the wave and win-ter is chill; Fer-ryman, rest! for the

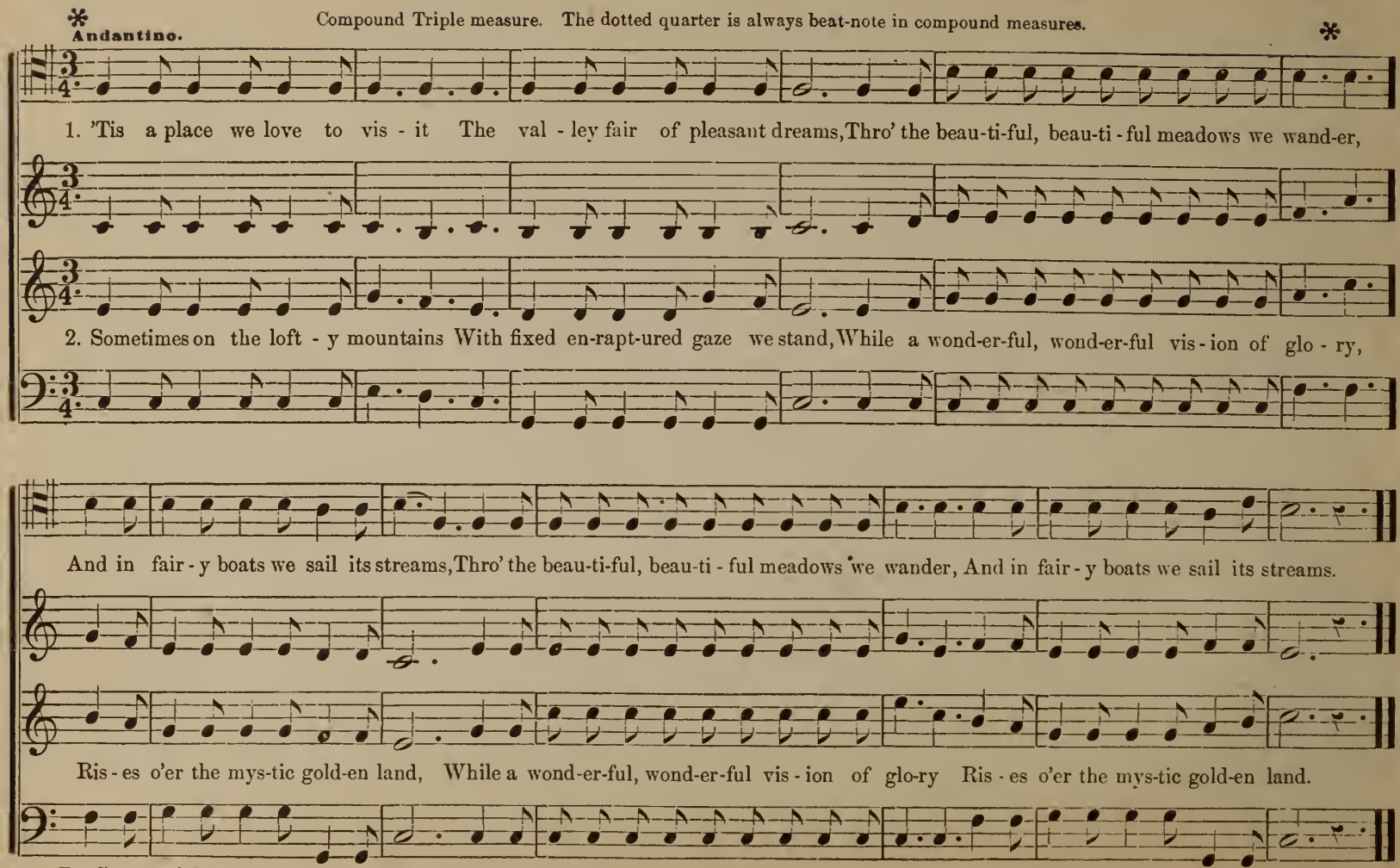
REFRAIN. *f* *pp*

riv - er is wide. O - ver, o - ver, o - ver, Fer-ryman, fer - ryman, row, O - ver, o - ver, o - ver, Fer-ryman, fer - ryman, row.

riv - er is low. O - ver, o - ver, o - ver, Fer-ryman, fer - ryman, row, O - ver, o - ver, o - ver, Fer-ryman, fer - ryman, row.

riv - er is still. No more o - ver, o - ver, Fer-ryman, fer - ryman, row, No more o - ver, o - ver, Fer-ryman, fer - ryman, row.

Dream-Land.



For Compound Quadruple measure let the anthem on page 135 follow.

Beautiful Spring.

Teach Sixteenth notes. *

1. The flow'rs are blooming fresh and gay, Merri - ly, mer-ri - ly sing; The brooklets laugh, the breezes play, Mer-ri - ly, mer - ri - ly sing,

2. The sky is clear, the earth is fair, Mer-ri - ly, mer-ri - ly sing; Sweet sounds and o-dors fill the air, Mer-ri - ly, mer - ri - ly sing,

3. The grass is green, the blossoms white, Mer-ri - ly, mer-ri - ly sing; The face of na-ture beameth bright, Mer-ri - ly, mer - ri - ly sing,

And ev - 'ry creature seems to say Beau-ti - ful, beau-ti - ful Spring, Yes, ev - 'ry creature seems to say Beau-ti - ful, beauti - ful Spring.

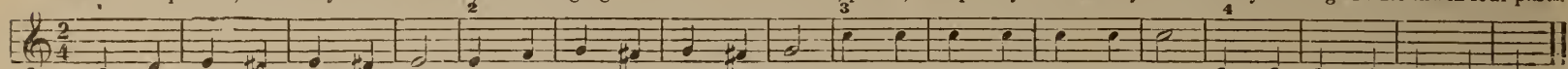
The love-ly Spring is ev-'rywhere, Beau-ti - ful, beau-ti - ful Spring, Yes, love-ly Spring is ev-'rywhere, Beau-ti - ful, beauti - ful Spring.

It's morn-ing af-ter Winter's night, Beau-ti - ful, beau-ti - ful Spring, Yes, morning af-ter Winter's night, Beau-ti - ful, beauti - ful Spring.

Chromatic Tones.

When tones not belonging to a key, are so introduced into it that they do not make the key-tone change, they are called *Chromatic Tones.* See Teacher's Club.

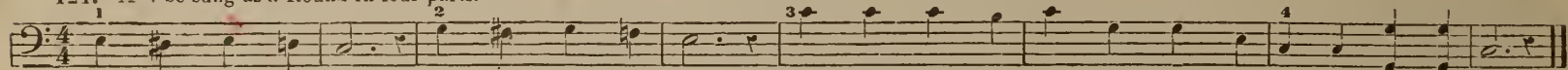
123. Name pitches, absolutely and relatively, before singing each lesson. Movement, power, and quality indicated by words. May be sung as a Round in four parts.



do re mi ri mi ri mi mi fa sol fi sol fi sol do do do do do do do do do do do do do do

Wel-come, strangers, to our throng, Pleasant are ye to our song; D-sharp, F-sharp, full and free Vis-it-ing the key of C.

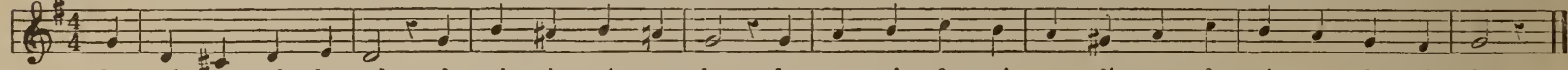
124. May be sung as a Round in four parts.



mi ri mi re do sol fi sol fa mi do do do si do sol sol mi do do sol sol do

Pleas-ing light and shade With these tones are made; They will bring no dis-cord here, Oh, do not, do not fear.

125. Where same words are used to successive lessons, they may be sung together. All sing each first, and then let men sing where Tenor or Base clef is used.



do sol fi sol la sol do mi ri mi re do do re mi fa mi re di re fa mi re do si do.

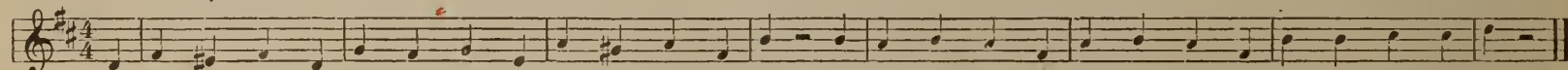
Good-bye, old year, good-bye; Take with you all your woe; You've stayed with us quite long enough, We're glad to see you go.

126.

do mi ri mi fa mi sol do mi sol fi sol fa mi ri mi mi re di re di re mi fa re do fa mi re mi

Good-bye, old year, good-bye, good-bye; Take with you all your woe; You've stayed with us quite long enough, We're glad to see you go.

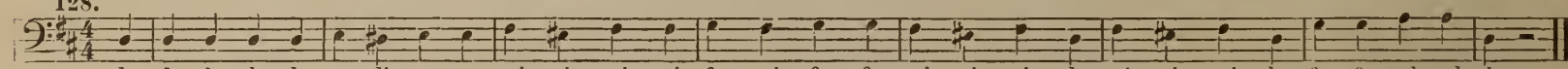
127. Do not say "lit-tul" for little.



do mi ri mi do fa mi fa re sol fi sol mi la la sol la sol mi sol la sol mi la la si si do

A lit-tle boy in-quir-ing-ly Un-to his fa-ther said, "If you were not a-live, pa-pa, Would Santa Claus be dead?"

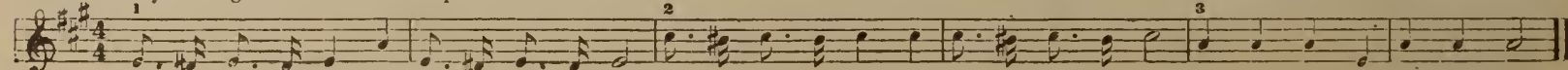
128.



do do do do do re di re re mi ri mi mi fa mi fa fa mi ri mi do mi ri mi do fa fa sol sol do

A lit-tle boy in-quir-ing-ly Un-to his fa-ther said, (he did), "If you were not a-live, pa-pa, Would Santa Claus be dead?"

129. May be sung as a Round in three parts.

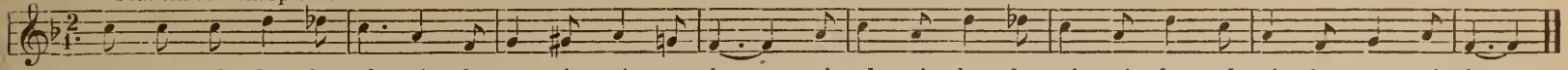


sol fi sol fi sol do sol fi sol fi sol mi ri mi ri mi mi mi ri mi ri mi do do do sol do do do

Glo-ry Hal-le-lu-jah! Sing it o'er and o'er; Sing his love and mer-cy, Sing it ev-er-more; Humbly wor-ship and a-dore.

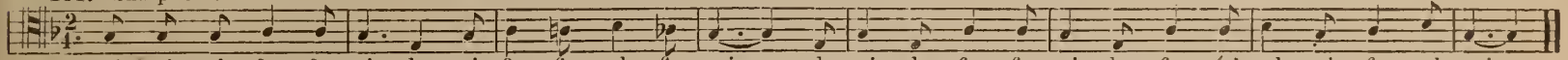
When the same words are used to successive lessons, they may be sung together. All sing each first, and then let men's voices sing where Tenor or Base clef is used.

130. Flat six and sharp two.



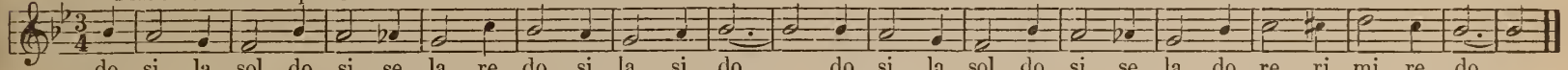
sol sol sol la le sol mi do re ri mi re do mi sol mi la le sol mi la sol mi do re mi do
Sow ye the seed in patience; The days will come and go; The ear-ly rain, the lat-ter rain Will fall on what ye sow.

131. Sharp four.



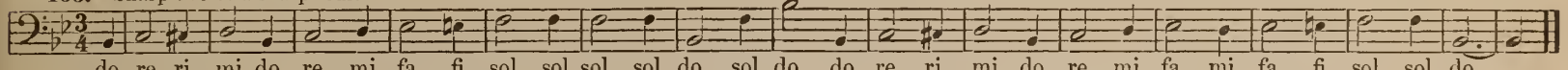
mi mi mi fa fa mi do mi fa fi sol fa mi do mi do fa fa mi do fa mi sol mi fa sol mi
Sow ye the seed in patience; The days will come and go; The ear-ly rain, the lat-ter rain Will fall on what ye sow.

132. Flat seven and sharp two.



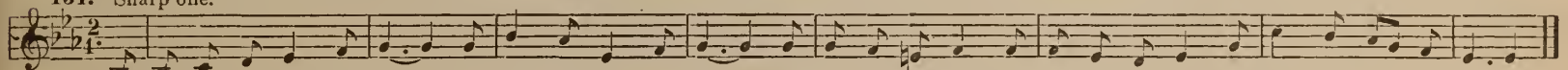
do si la sol do si se la re do si la si do do si la sol do si se la do re ri mi re do
Sail on thy way In grandest sway, Fair empress of the night; While placid streams Reflect thy beams In paths of sil-v'ry light.

133. Sharp two and sharp four.



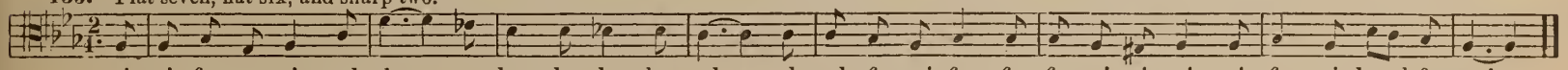
do re ri mi do re mi fa fi sol sol sol sol do sol do do re ri mi do re mi fa mi fa fi sol sol do
Sail on thy way In grandest sway, Fair empress of the night, the night; While placid streams Reflect thy beams In paths of silv'ry light.

134. Sharp one.



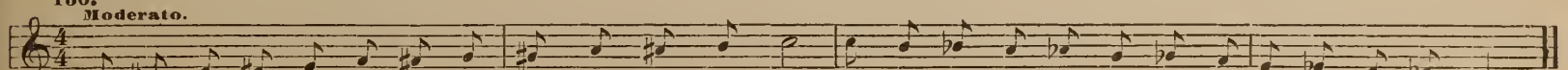
sol sol la si do re mi mi sol fa do re mi mi mi re di re re re do si do mi la sol fa mi re do
I come from my for-est home A-mong the tall oak trees, Where emerald green its foliage is seen Stirred by the morning breeze.

135. Flat seven, flat six, and sharp two.



mi mi fa re mi sol do se la la le le sol sol sol fa mi fa fa fa mi ri mi mi fa mi la sol fa mi
I come from my forest home Among the tall oak trees, Where emerald green its foliage is seen Stirred by the morning breeze.

136.
Moderato.



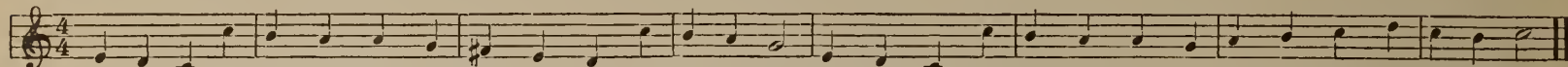
do di re ri mi fa fi sol si la li si do do si se la le sol se fa mi me re ra do
Hear the breez-es soft-ly climbing up the moun-tain side; Hear the wa-ters soft-ly ripp-ling downward to the tide.

Modulation.

When accidentals do *not* cause a change of key, they produce *chromatic* tones as in the preceding lessons. When they do produce a change of key, they are said to be tones of Modulation, which are *diatonic* tones of another key. See page 190.

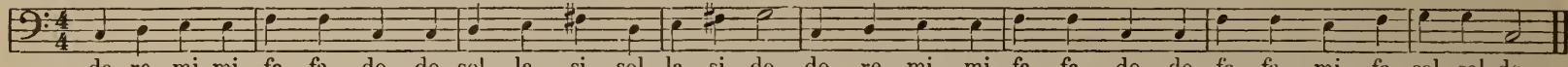
The true application of syllables in modulation is in the following lessons, but where modulations are short, or where it is difficult to see just where the modulations begin or end, the syllables may be applied as if the foreign tones were chromatic.

137. Name pitches first. Second line key of G. Do not say "lis-sen." See page 190.



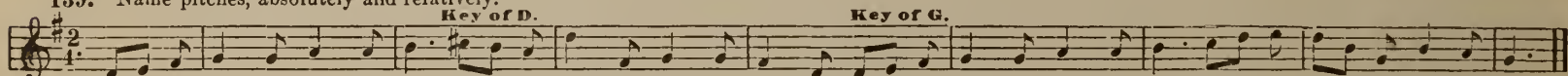
mi re do do si la la sol si la sol fa mi re do mi re do do si la la sol la si do re do si do
When the day of toil is o - ver, And the night is com-ing on, How I lis - ten to the foot-steps That are al-ways sure to come.

138. After all have sung each, men sing this.



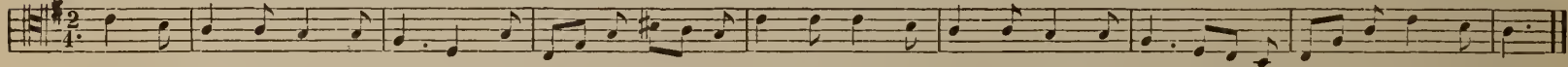
do re mi mi fa fa do do sol la si sol la si do do re mi mi fa fa do do fa fa mi fa sol sol do
When the day of toil is o - ver, And the night is coming on, How I lis - ten for the foot-steps That are al-ways sure to come.

139. Name pitches, absolutely and relatively.



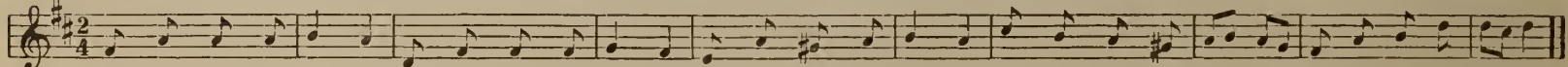
sol la si do do re re mi si la sol do mi fa fa mi do sol la si do do re re mi fa sol la sol mi do mi re do
Here we go o'er ice and snow, Eyes a-flame and cheeks a-glow; With laugh and song we dash along, Drawn by horses fleet and strong.

140. Men sing this when both sing together.



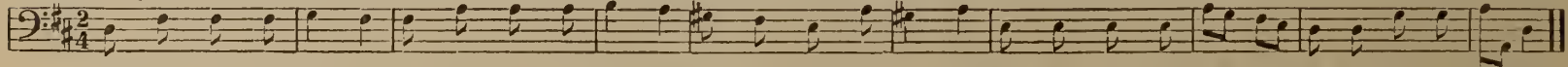
sol fa mi mi re re do re sol do mi sol si la sol do do sol fa mi mi re re do la sol fa sol do mi sol fa mi
Here we go o'er ice and snow, Eyes a - flame and cheeks a-glow; With laugh and song we dash along, Drawn by hor - ses fleet and strong.

141. There are no chromatic tones on this page. All are diatonic in some key.



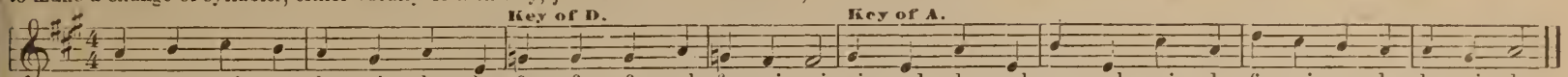
mi sol sol sol la sol do mi mi mi fa mi sol do si do re do mi re do si do la sol fa mi sol la do do si do
Mer - ry lit - tle sunbeam, O'er the meadows straying, Spies a dain - ty rose-bud With the zephyrs play-ing, With the zephyrs playing.

142. Name pitches, then men sing this, when both sing together.



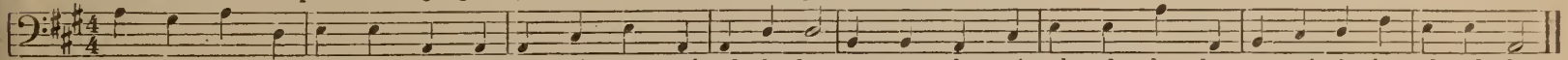
do mi mi mi fa mi mi sol sol sol la sol si la sol do si do sol sol sol sol do fa mi re do do fa fa sol sol do
Mer - ry lit - tle sunbeam, O'er the meadows straying, Spies a dain - ty rose-bud, With the zephyrs play-ing, With the zephyrs playing.

143. Observe that "sol" in the key of A has the same pitch as "re" in the key of D. When there is a difficulty in getting the tone of modulation, it is helpful to make a change of syllables, either vocally or mentally, just before the modulation, as here indicated.



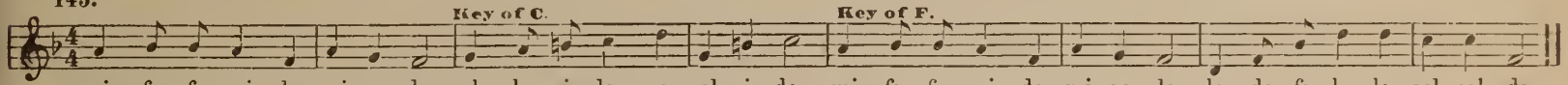
do re mi re do si do sol re fa fa fa sol fa mi mi si sol do sol re sol mi do fa mi re do do si do
Oft the harp un-swept by finger, Trembles 'neath some vibrant sound; And the tender strain will linger, Filling all the world a-round.

144. When two or more parts are sung together, a tone of modulation in one part affects the others.



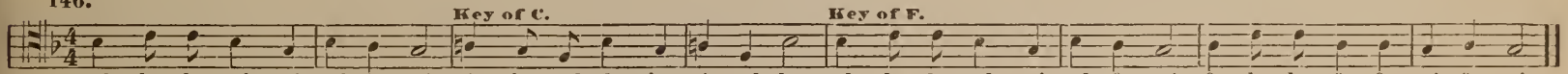
do si do fa sol sol do do sol si re sol sol do do fa re re do mi sol sol do do re mi fa la sol sol do
Oft the harp un-swept by finger, Trembles 'neath some vibrant sound; And the tender strain will linger, Filling all the world a-round.

145.



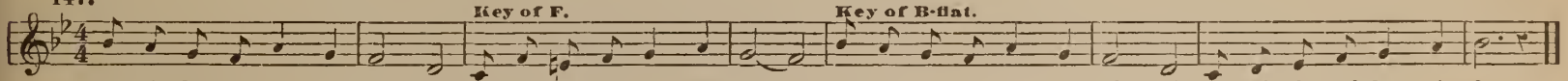
mi fa fa mi do mi re do sol la si do re sol si do mi fa fa mi do mi re do la do fa la la sol sol do
Fly, lit - tle bird, a-cross the fields, Fly, lit - tle bird, unto your mate; Find all the love a true heart yields, Fly, little bird, the hour is late.

146.



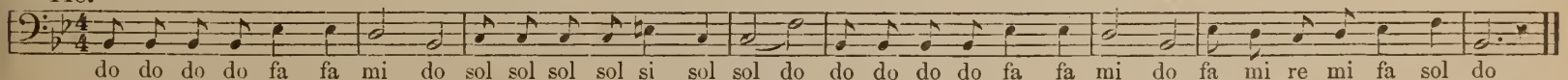
sol la la sol mi sol fa mi si la sol do la si sol do sol la la sol mi sol fa mi fa la la fa fa mi fa mi
Fly, lit - tle bird, across the fields, Fly lit - tle bird, unto your mate; Find all the love a true heart yields, Fly little bird, the hour is late.

147.



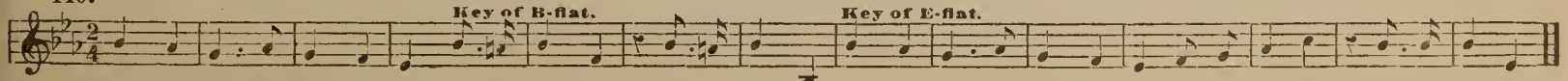
do si la sol si la sol mi sol do si do re mi re do do si la sol si la sol mi re mi fa sol la si do
Dusk-y shadows on the hill - side, Misty va - pors on the moor, Amber light up-on the mea - dow, Willow fringes on the shore.

148.



do do do do fa fa mi do sol sol sol sol si sol sol do do do do do fa fa mi do fa mi re mi fa sol do
Dusk-y shadows on the hill - side, Misty va - pors on the moor, Amber light up-on the meadow, Willow fringes on the shore.

149.

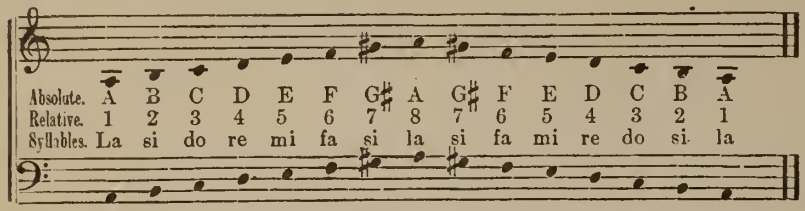


sol fa mi fa mi re do do si do sol do si do do sol fa mi fa mi re do re mi fa la sol sol sol do
Tho' to - day may fortune frown, Grin and bear it! Grin and bear it! Firm-ly keep your trouble down, Grin and bear it! Grin and bear it!

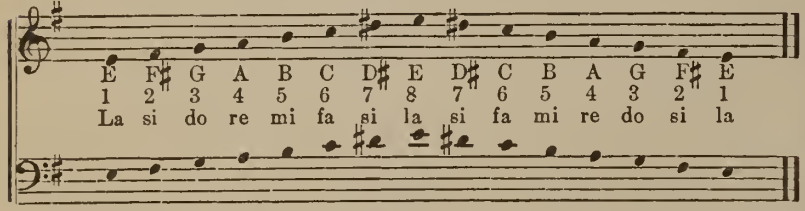
Scales of Minor Keys.

The pitches of a Minor key are not all represented in the signature place. The pitch that is not in the relative Major, is represented, when it is wanted, by means of an accidental.

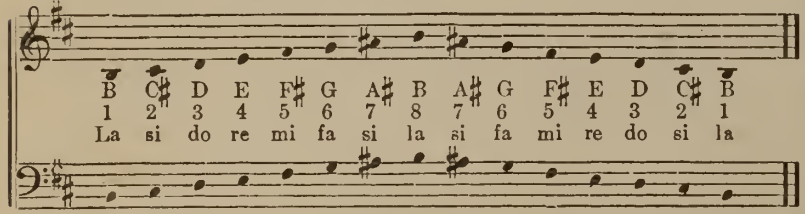
150. Pitches of the key of A Minor, in scale form,—relative to C Major.



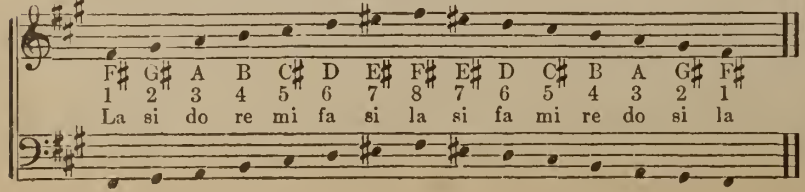
151. E Minor,—relative to G Major.



152. B Minor,—relative to D Major.

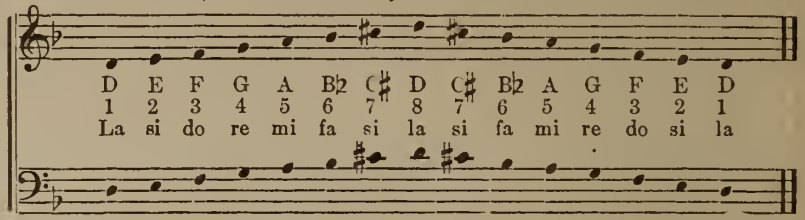


153. F-sharp Minor—relative to A Major.

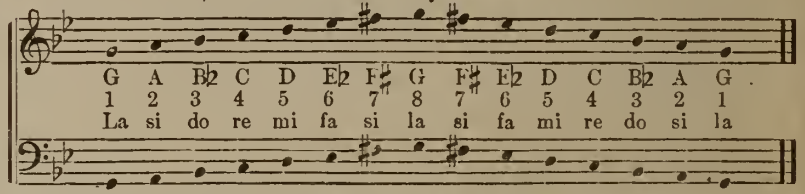


Accidentals may reveal the fact that the staff represents the minor key.

154. D Minor,—relative to F Major.

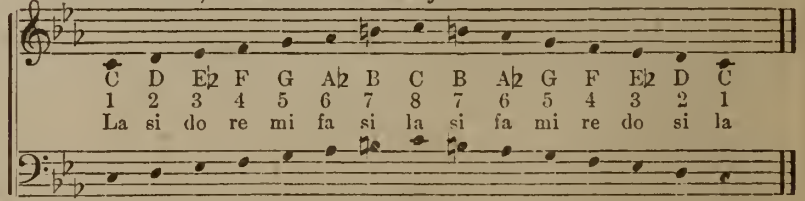


155. G Minor,—relative to B-flat Major.

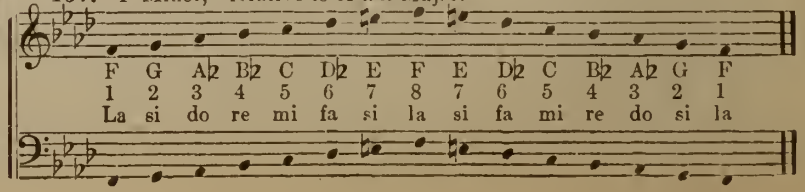


The last pitch in the Base of any piece is the key-tone, according to the usual rules of composition.

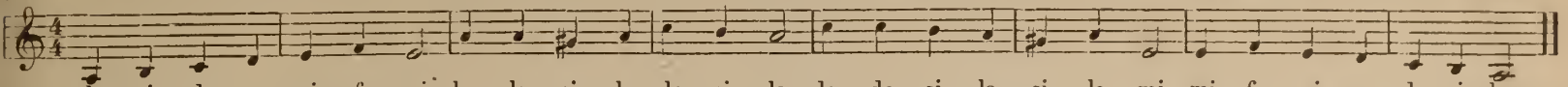
156. C Minor,—relative to E-flat Major.



157. F Minor,—relative to A-flat Major.

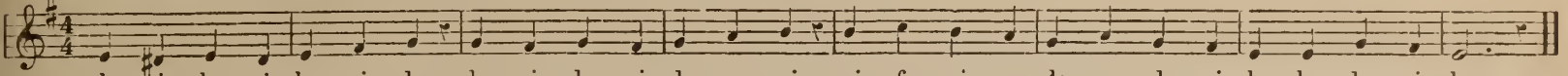


158. From any major key omit five and substitute sharp five, and a Relative Minor key will be the result. That which was sharp five becomes seven. See page 12. Name relative pitches. See previous page for names of pitches. Where the same words are used to two successive lessons, they may be sung together.



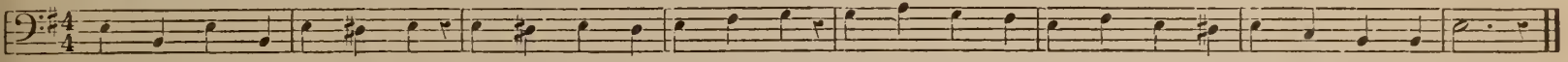
la si do re mi fa mi la la si la do si la do do si la si la mi mi fa mi re do si la
When our song must plaintive be, Oft we use the mi - nor key; When we sing of grief or pain, Needful oft the mi-nor strain.

159. What key? What is the relative major? Name pitches. Ask same of each lesson.



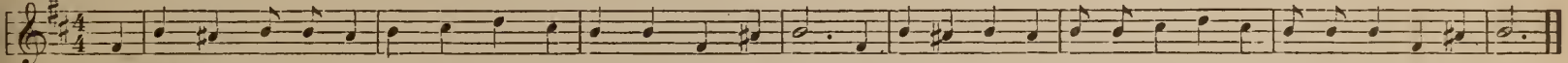
la si la si la si do do si do si do re mi mi fa mi re do re do si la la do si la
Si - lent - ly the dead leaves fall, Soft-ly drift - ing o - ver all; Si - lent - ly, and yet how near They bring the dy - ing year.

160. When pitches go from key-tone down, key-tone is eight; when up, key-tone is one.



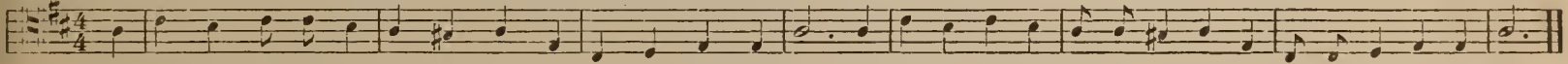
la mi la mi la si la la si la si la si do do re do si la si la si la fa mi mi la
Si - lent - ly the dead leaves fall, Soft - ly drift - ing o - ver all; Si - lent - ly, and yet how near They bring the dy-ing year.

161.



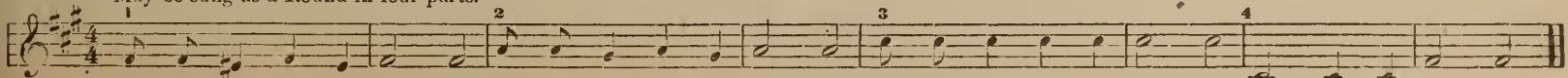
mi la si la la si la si do si la la mi si la mi la si la si la la si do si la la la mi si la
The wind blows bitterly thro' the wood, The wet leaves break andfall; But He who made the winter is good, And winter must come to all.

162. Let men's voices sing Base or Tenor when two lessons are sung together.



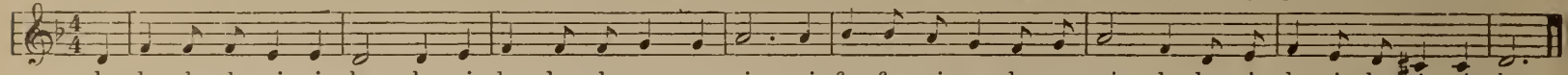
la do si do do si la si la mi do re mi mi la la do si do si la la si la mi do do re mi mi la
The wind blows bitter - ly thro' the wood, The wet leaves break and fall; But He who made the winter is good, And winter must come to all.

163. May be sung as a Round in four parts.



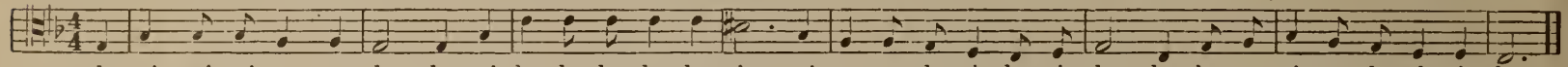
la la si la si la la do do si do si do do mi mi mi mi mi mi mi mi mi mi la la
O - ver the break-ers foam - ing, Sul - len the guns are boom - ing, Flags of dis - tress are fly - ing, Save them from dy - ing.

164. Teachers are asked to consider the question of using "ti" for seven of major keys, (two of minor keys), in order that "si" may not be the syllable for two pitches of minor keys. *"Do re mi fa sol la ti do"* will be found neat and pleasant. Lessons having the same words may be sung together.



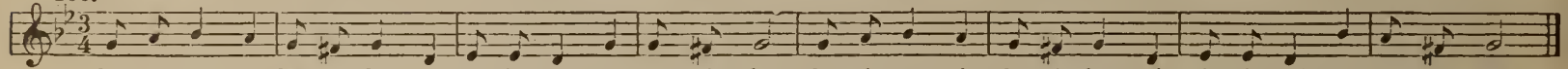
la do do do si si la la si do do do re re mi mi fa fa mi re do re mi do la si do si la si si la
'Tis gone with its joys and sorrows, Its sunshine and storms of rain; Oh, look not a-way in the dist-ance, On the rel-ics of grief and pain.

165.



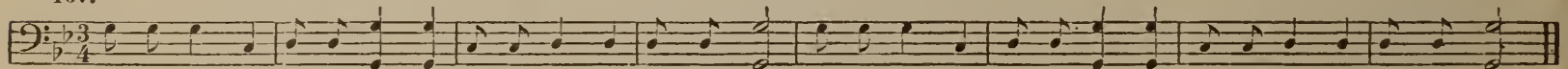
do mi mi mi re re do do mi la la la la la si mi re re do si la si do la do re mi re do si si la
'Tis gone with its joys and sor-rows, Its sunshine and storms of rain; Oh, look not a-way in the dist-ance, On the rel-ics of grief and pain.

166.



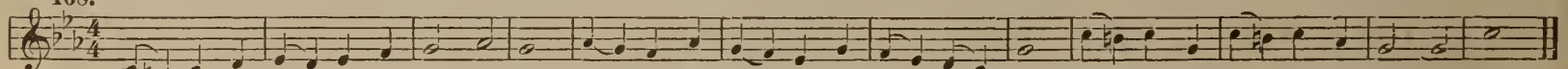
la si do si la si la mi fa fa mi la la si la la si do si la si la mi fa fa mi do si si la
O'er the hills the sun is set-ting, And anoth-er day is gone; Slowly fades the shadowy twilight, Si-lent night is com-ing on.

167.



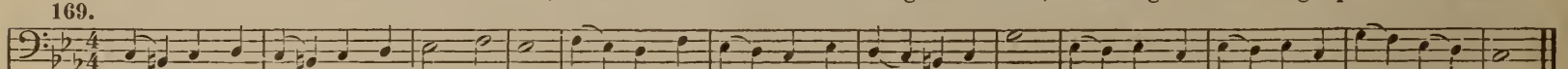
la la la re mi mi la la re re mi mi mi mi la la la la re mi mi la la re re mi mi mi mi la
O'er the hills the sun is set-ting, And an-oth-er day is gone; Slowly fades the shadowy twi-light, Si-lent night is com-ing on.

168.



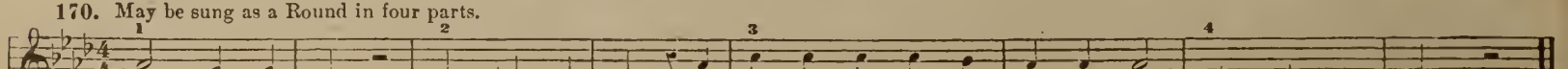
la si la si do si do re mi fa mi fa mi re fa mi re do mi re do si la mi la si la mi la si la fa mi mi la
Waves of the o-cean in sul-len roar, Moan for the friends that have gone be-fore; Foaming and dash-ing up-on the shore.

169.



la si la si la si la si do re do re do si re do si la do si la si la mi do si do la do si do la mi re do si la
Waves of the o-cean in sul-len roar, Moan for the friends that have gone be-fore; Foaming and dash-ing up-on the shore.

170. May be sung as a Round in four parts.

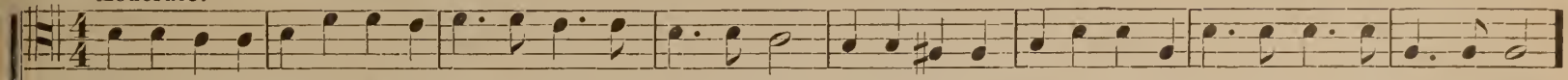


do si si la la si si la do mi mi mi mi re do do do mi mi mi la
Weep, na-ture, weep; Sum-mer is dead. See! there she lies in her shroud of flowers, Droop-ing her head.

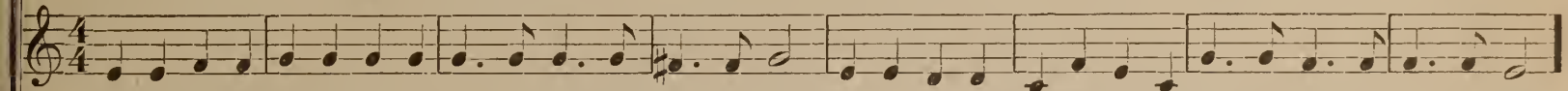
While the Mist is on the River.

For the practice of dotted quarters, followed by eighths and dotted eighths, followed by sixteenths. A short drill on these points with all the voices at one pitch, before singing this lesson, would be well.

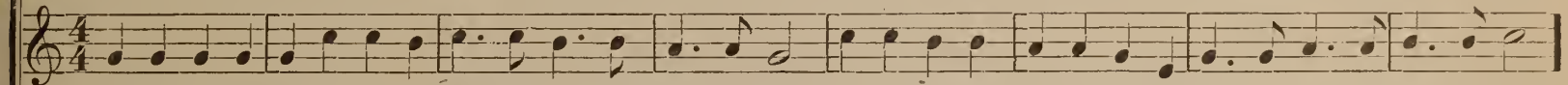
Moderato.



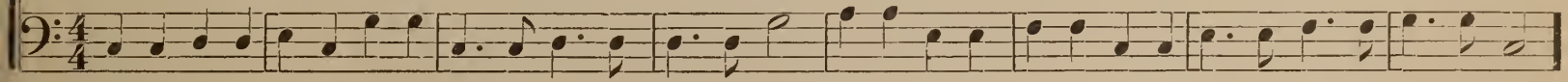
1. While the mist is on the riv - er, And the moon is on the hill, And the stars a - bove us quiv-er, And the woods be-low are still.



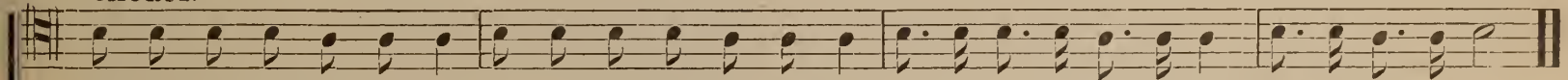
2. See a-long the woodland shadows Ti - ny lightnings, spark by spark, As if o - ver all the meadows Stars were sprinkled in the dark.



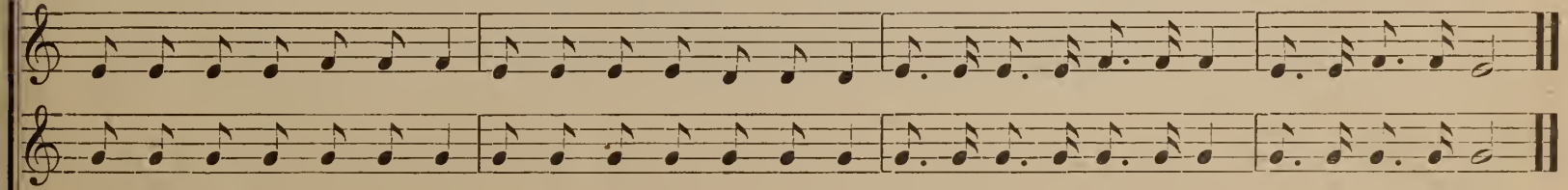
3. Is the fair - y-king re - turning From his roy - al Grand Review? And are these the torches burning In his splen-did ret - i - nue?



CHORUS.



'Tis the fire - flies' mys - tic glow, In the shadowy vale be - low, Shin - ing thro' the sum-mer night With their mel-low light.



'Tis the fire - flies' mys - tic glow, In the shadowy vale be - low, Shin - ing thro' the sum-mer night With their mel-low light.

The Winter Chieftain.

MRS. M. O. PAGE. C. C. CASE.

1. O - ver the mountain fearless and bold, Com-eth our chieftain hoar - y and old, Bring-ing his treas-ures fi - ner than gold,
2. Chill are his foot-steps o - ver the land, Cold are the gems that fall from his hand, No one may doubt his right to com-mand,
3. Firm in his grasp and tru - er than steel, Locked in his clasp the fountains con - geal, All he can touch his pow - er must feel,

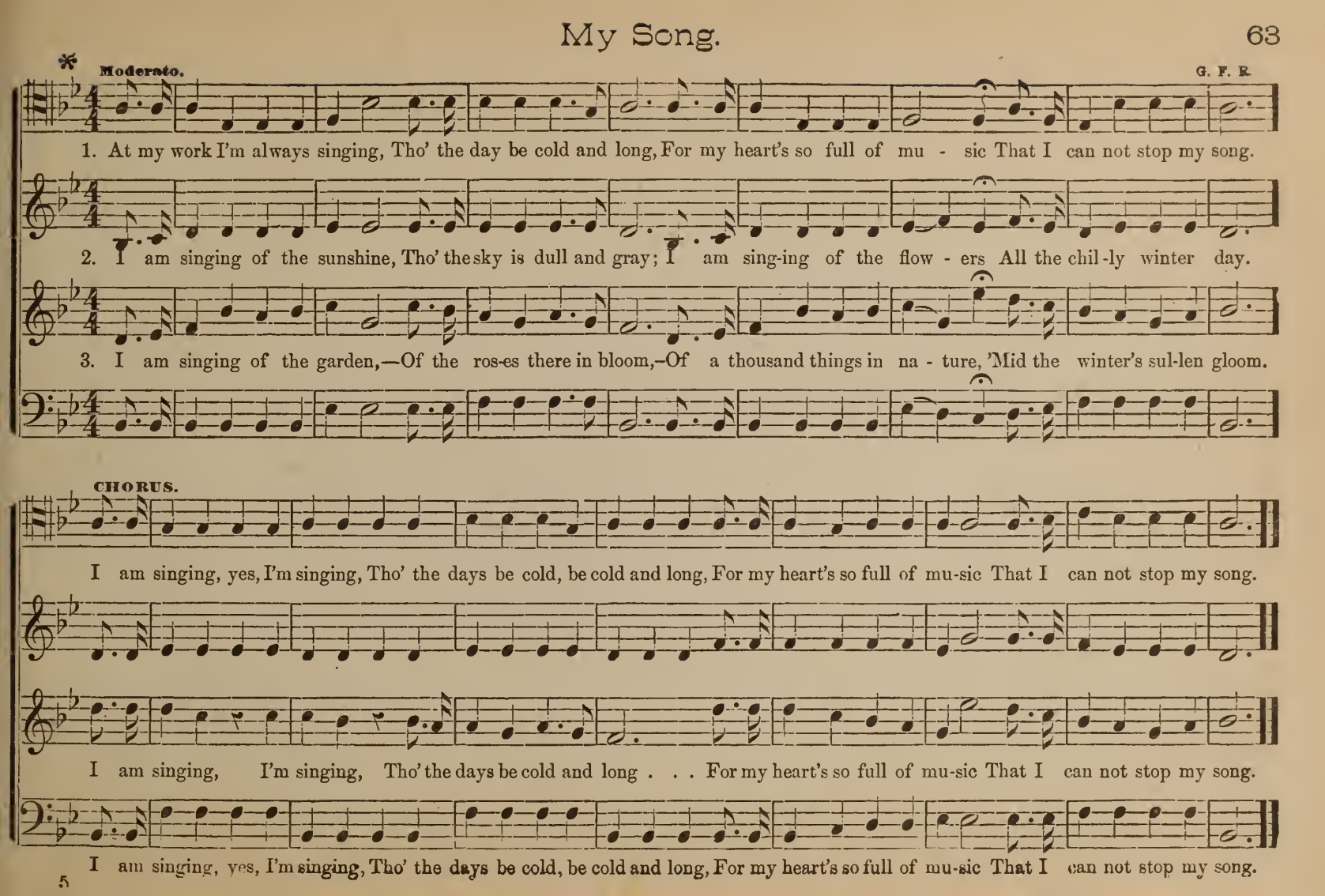
CHORUS.

Bringing his treas - ures fi - ner than gold. Hail to our chief - tain! Fear - less and bold, ...
No one may doubt his right to com-mand.

All he can touch his pow - er must feel. All hail! to our chief-tain! Hail! Hail! our chieftain bold.

Bring - ing his treas - ures Fi - ner than gold, yes, fi - ner than gold.

All hail! Bringing treasures Fi - ner than gold, yes, fi - ner than gold.


*
Moderato.
G. F. R.
1. At my work I'm always singing, Tho' the day be cold and long, For my heart's so full of mu - sic That I can not stop my song.
2. I am singing of the sunshine, Tho' the sky is dull and gray; I am sing-ing of the flow - ers All the chil-ly winter day.
3. I am singing of the garden,—Of the ros-es there in bloom,–Of a thousand things in na - ture, 'Mid the winter's sul-len gloom.
CHORUS.
I am singing, yes, I'm singing, Tho' the days be cold, be cold and long, For my heart's so full of mu-sic That I can not stop my song.
I am singing, I'm singing, Tho' the days be cold and long . . . For my heart's so full of mu-sic That I can not stop my song.
I am singing, yes, I'm singing, Tho' the days be cold, be cold and long, For my heart's so full of mu-sic That I can not stop my song.

Now for the Highlands.

C. C. CASE.

Allegretto.

1. Now for the high-lands, hast-en a - way, Farewell, ye Is - lands, o - cean and bay: Morn is ad - vanc-ing, winds are at play,

2. Quick-ly thro' val - leys hast-en a - long, Light are our hearts and hap-py our song, Bu - gles are blowing, joy-ful the lay

REFRAIN.

Sunlight is danc-ing, all things are gay.

Borne on the breez-es, dy - ing a - way. Bu - gles are blow-ing, oh, joy-ful the lay, Now to the glo - ri - ous high-lands a - way.

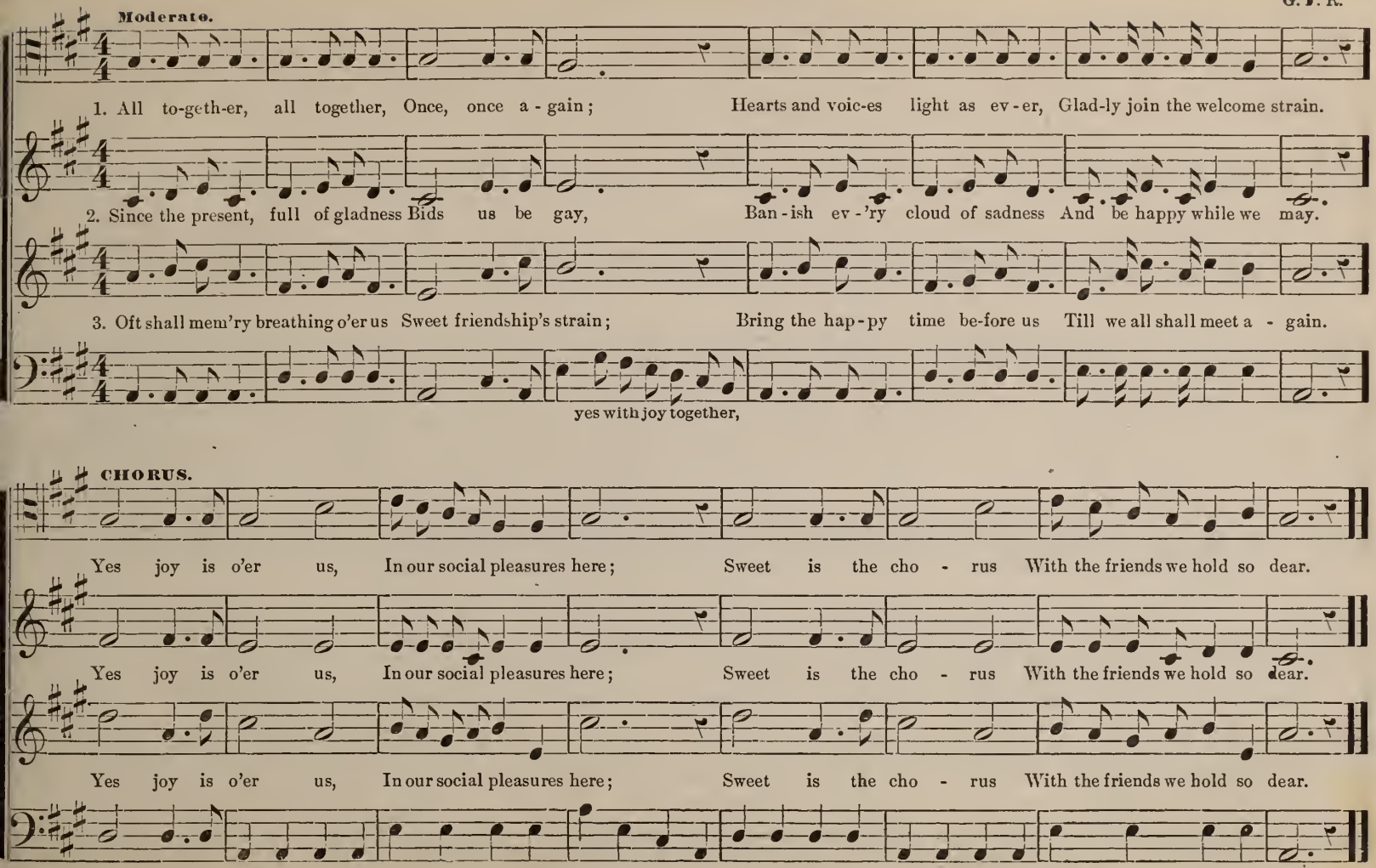
1st time tenor alone, f. In repeat all, pp. rit. dim. and sustain last tone.

Bu - gles are blow-ing and dy - ing a - way, Bu - gles are blow-ing and dy-ing a - way.

Bu-gles are blowing, oh, joy-ful the lay, Bu - gles are blow-ing and dy - ing a - way, Hark, hark, dy - ing a - way.

All Together Again.

G. F. R.



May Song.

AMELIA M. STARKWEATHER. C. C. C.

1. The queen of the sea - sons trips o - ver the lea, Ar - rayed in her ves - ture of green; Of her ro - sy and rol - lick - ing
2. With fair - y - like feet she en - chant - ing - ly treads, Where sweet-scented vi - o - lets lie; At the breath of her zeph - yrs they

3. Ar - bu - tus and dais - ies and but - ter - cups now, Are sing - ing their ve - ry best lay; As they dance to the chime of the

hand-maid - ens three, Bright May is the sweet - est I ween. Then list the song, the song, the song that we sing,
lift up their heads, And mir - ror the hue of the sky. Then list the song, the song that we sing, Of

hare-bells they bow, All smil - ing in hon - or to May. Then list the song, the song, the song that we sing,

p *f*

Of May, sweet May, The brightest and best of the spring, Of May, sweet May, The brightest and best of the spring.
May, sweet May, The brightest and best of the spring, Of May, sweet May, The brightest and best of the spring.

Of May, sweet May, The brightest and best of the spring, the spring, Of May, sweet May, The brightest and best of the spring.

The Woodman.

EUGENE J. HALL. G. F. R.

Allegretto.

1. Out in the bleak cold woods he stands, Swinging his ax with sturdy hands; Sharply the blue jays near him call, Soft-ly the snow flakes round him fall;

2. Loudly the winds thro' tree tops sigh, Swiftly the chips a-round him fly, Trembling, the tree tops gray and brown Totter, and then come crashing down;

3. "There is a time to work and sleep, There is a time to laugh and weep, Now is the time that trees must fall, Pile up the fire and warm ye all;

"What care I for the ice and snow! Here a-way, there a-way, down you go." So sings the woodman tall and brown, Every time that a tree comes down.

"What care I for the ice and snow! Here a-way, there a-way, down you go." So sings the woodman tall and brown, Every time that a tree comes down.

"What care I for the ice and snow! Here a-way, there a-way, down you go." So sings the woodman tall and brown, Every time that a tree comes down.

Kind Words.

M. THERESA SHELHAMER. C. C. WILLIAMS.

1. There's a mu - sic more me - lo - dious Than the songs . . of sum-mer birds, . . Fall-ing from the lips of
2. May we speak in ten - der ac - cents To each soul . . we chance to meet, . . May we give the hand of

La, la, la, la, la, etc.

mor - tals, To the tune . . . of gen - tle words; . . Words of kind - ness fraught with feel - ing, Fall - ing
kind - ness, Smiles of sym - pa - thy so sweet; . . Then our souls shall join the cho - rus Of that

on . . . the heart of woe, . . With a gleam of glo - ry bright - er Than the sun - beam's mel-low glow.
u - - - ni - ver - sal strain, . . Roll - ing on - ward thro' the a - - ges, To the source of life a - gain.

The Unequal Fight.

Words and Music written for this work.

Solo.

1. Fa - ther, lean up-on my arm, The shades of night will hide us; O God, up-hold his tott'ring steps, And through the darkness guide us; Oh!
2. Fa - ther, well your children know You love us, tho' so brok - en, 'Tis plain - ly in your poor sad eyes, Al - though no word is spo - ken: Oh!
3. Fa - ther, will you not re - turn? Oh! hear me, I be-seech you Be - fore the de - mon is so strong That love no more can reach you; Re-

when wilt thou in our des-pair Show light and hope be - fore us? Oh, when re-move this dreadful cloud That hangs so dark - ly o'er us?
come with me and do not go Where might-y pow'rs en - slave you, Re - turn to your de - vot - ed ones, Who'd give their lives to save you.
turn to glad the hearts of those On earth who fond - ly love you, Re - turn to fill the hearts with joy Of an - gel hosts a - bove you.

CHORUS.

Poor girl? brave girl! un - e - qual is the fight, While those who do this bit - ter wrong, By LICENSE claim the right.

Poor girl? brave girl! un - e - qual is the fight, While those who do this bit - ter wrong, By LICENSE claim the right.

The Little Banana Peel.

ROB'T J. BURDETTE. C. C. CASE.

1. Like a bar of the beat - en gold Do I gleam in the bright summer sun; I am lit - tle I know, but I think I can throw

2. Like the flow'r of the field vain man Go-eth forth at the break of the day, But when he doth feel that my grip's on his heel

A man that will weigh a ton; I send out no chal-leng - es bold, I blow me no proud vaunting horn, But

Like stub - ble he fadeth a - way, For I lift him high up in the air, With his heels where his head ought to be, With a

fool- ish is he who treadeth on me, He will wish he had nev - er been born.

down coming crash he mak-eth his mash And I know he's clear gone up-on me.

3

I am scorned as I'm thrown aside,
I am modest and quiet and weak;
Tho' my talents are few, yet the work I can do
Has oft made the cellar doors creak;
I'm a blood-red republican born,
And a Nihilist fearless I'll be,
Tho' the head wears a crown I'd bring its pride down
If it set its proud heel upon me.

Ho! Westward Ho!

G. F. R.

Maestoso.

1. Rouse brothers, rouse, the way is long be - fore us, Free as the wild winds that love to roam; Far thro' the prairie and farther thro' the for-est,

2. Meadows and hills a-mong the ancient woodlands, Of - fer us pasture, and fruit and corn; Needing our presence and courting honest la - bor,

3. Give, give us room to la - bor and to strive in, Give, give us room to work in or play; If cit - ies fol - low by tracking in our footsteps,

CHORUS.

O - ver the mountains we'll find a home. Ho! westward ho! 'Tis there the world must go, Where prairies bloom and mountains rise, And mighty riv-ers flow.

Why should we ling-er and sigh for - lorn? Ho! westward ho! 'Tis there the world must go, Where prairies bloom and mount-ains rise, And mighty rivers flow.

E - ven to westward shall point our way. Ho! westward ho! . . . . Where prairies bloom and mount-ains rise, And mighty riv-ers flow.

Little Bobolink.

M. E. SERVOSS. C. C. CASE.

1. Cheer-y lit-tle song-ster, Sing-ing thro' the air, Fears he won't get done to-day, Nev-er had a care;

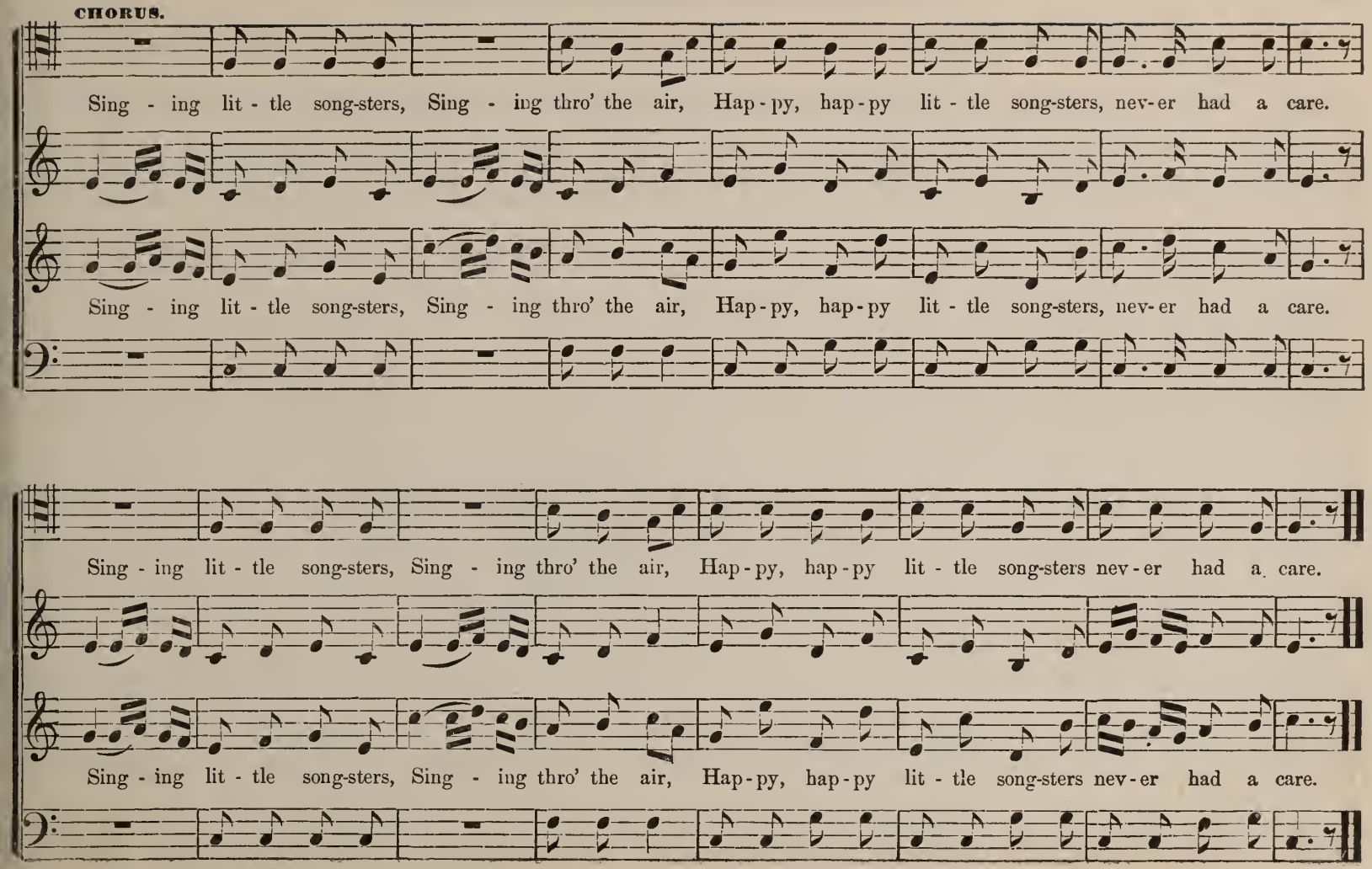
2. Hap-py lit-tle song-ster, Sing-ing just for fun, Got a doz-en songs to sing In the time of one;

3. Let us learn a les-son, Bob-by, *do* keep still, And what-e'er we have to do Do it with a will;

Has-n't time to make a tune, Tumbles notes to-geth-er, Heart so hap-py all the time, In this bright spring weather.

Scat-ters mu-sic ev'-rywhere, Knows that time is fleet-ing, "Do the ver-y best you can," Is his cheer-y greet-ing.

Do it just the best we can, There's no use in cry-ing, Brave-ly bat-tle to the end, Nev-er give up try-ing.


CHORUS.
Sing - ing lit - tle song-sters, Sing - ing thro' the air, Hap - py, hap - py lit - tle song-sters, nev - er had a care.
Sing - ing lit - tle song-sters, Sing - ing thro' the air, Hap - py, hap - py lit - tle song-sters, nev - er had a care.
Sing - ing lit - tle song-sters, Sing - ing thro' the air, Hap - py, hap - py lit - tle song-sters nev - er had a care.
Sing - ing lit - tle song-sters, Sing - ing thro' the air, Hap - py, hap - py lit - tle song-sters nev - er had a care.

A Wise Girl's Choice. Temperance.

See if the quality of tone and manner of the singer can be so varied as to make this music express well these two different sentiments.

FRANCIS S. SMITH. C. F. R.

May be sung as a solo.

Not the choice.

1. His brain is dazed, his eyes are bleared, His nose is fier - y red, His hag - gard face with grime is smeared, And wears a look of dread.
2. He has no friends, he has no home, Nor place to lay his head; No ray of joy to him can come, His heart is cold as lead.

The choice.

3. His brain is clear, his eyes are bright, His cheeks are ros - y red, His breath is sweet, his step is light, No debt hangs o'er his head.
4. He needs no doc - tor—has no ills—No law - yers trou - ble him— He la - bors hard and pays his bills, He fears no land - lord grim.

His voice is trem - u - lous and weak, His limbs no pow - er own, And like a pal - sied hu - man wreck He stag - gers on a - lone.
A lit - tle while and he must fall—Look on his brow and see The dread name stamped there—AL - CO-HOL! He's not the choice for me!

His voice is mu - si - cal and soft, His limbs are lithe and strong, He holds his head er - ect, and oft He car - ols forth a song.
His are the qual - i - ties to charm—No slave to pas - sion he— His name is TEMPERANCE, cool and calm, And he's the choice for me.

Chorus.

Cho. for 1st and 2d verses.

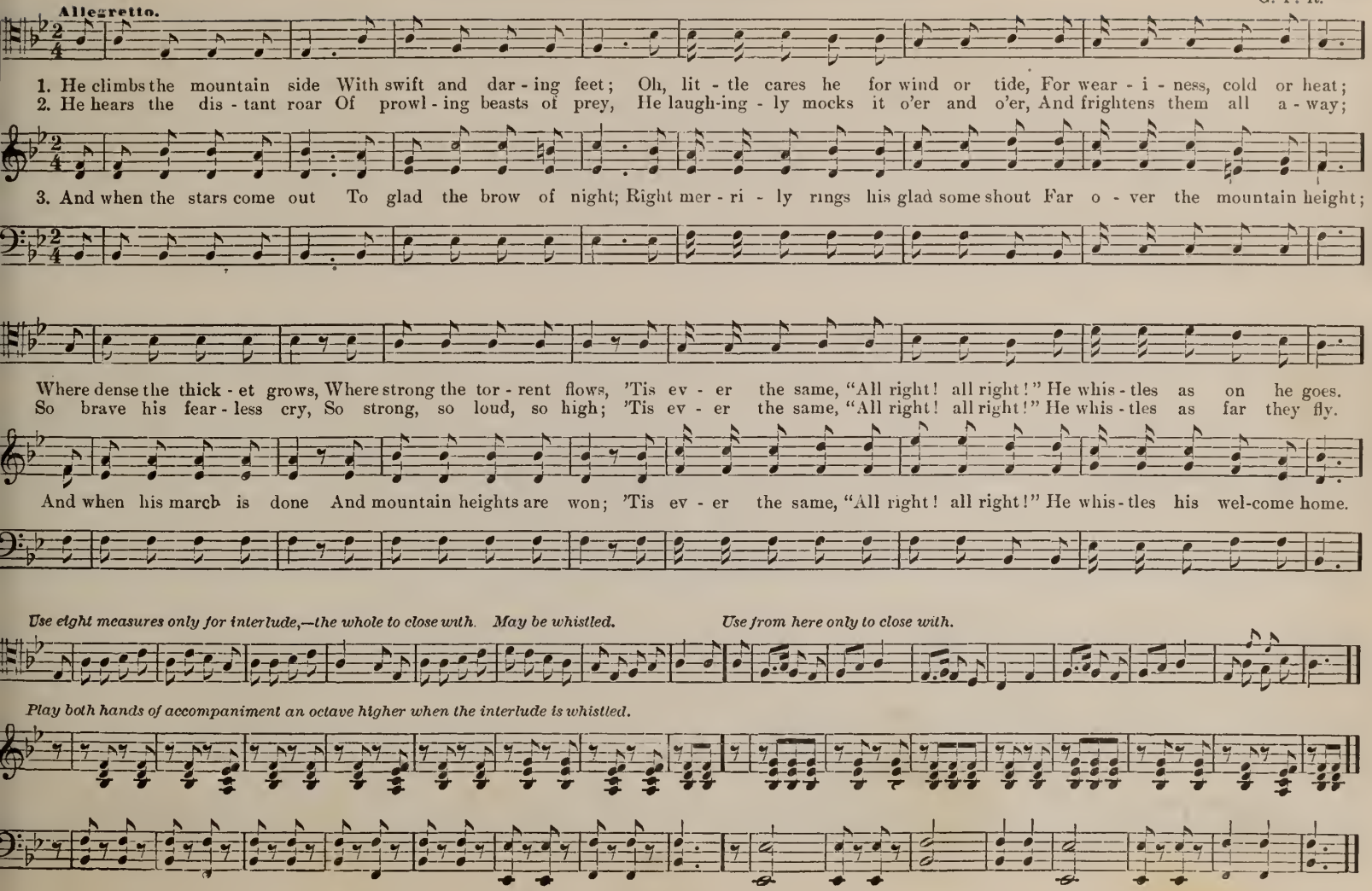
He's not the choice for me, He's not the choice for me, The dread name there is AL - CO - HOL! He's not the choice for me.

Cho. for 3d and 4th verses.

Oh, he's the choice for me! Oh, he's the choice for me His name is TEMPERANCE, cool and calm, And he's the choice for me.

The Whistling Mountaineer.

G. F. R.



Joy-Land.

MRS. M. O. PAGE. C. C. CASE.

1. Let us re - joice for all is fair, All things are good and true. Soft - ly we breath its balm-y air, Un-der its deep-en-ing blue.
2. Safe-ly shall rise the morning sun, Safe - ly shall fall the night, Sweetly the stars when day is done, Shine in their sil-ver-y light.
3. Happy is he whose feet oft stray In - to this joy - lit land, Hap-py is he from day to day, Heeding its gen-tle com-mand.

Fine.

Let us re - joice, for all is fair, All things are good and true, Softly we breathe its balm-y air, Un - der the deep- en - ing blue.
Safe - ly shall rise the morning sun, Safe-ly shall fall the night; Sweetly the stars, when day is gone, Shine in their sil - ver - y night.

Hap - py is he whose feet oft stray In - to this joy - lit land, Happy is he from day to day, Heeding its gen tle com-mand.

No-bod - y comes in sor-rowful guise, No-bod y comes with plaintive lay, No-body stands with tremulous eyes, Weeping the moments a-way.
No-bod - y sighs the bus-y day thro', No-bod - y thinks a - bout a care, No-body knows a pit - i - ful song, No-bod - y grief has to bear.

Nev-er a jar-ing cadence is heard, Nev-er a sound of aught but bliss, No-body gives a sad-den-ing word, Dwelling in joyland like this.

Joy-Land. Concluded.

D. C.

No-bod - y comes in sor-rowful guise, No-bod-y comes with plaintive lay, No-body stands with tremulous eyes, Weeping the moments a-way.
No-bod - y sighs the bus-y day thro', No-bod - y thinks a - bout a care, No-body knows a pit - i - ful song, No-bod - y grief has to bear.

Nev-er a jar-ing cadence is heard, Nev-er a sound of aught but bliss, No-body gives a sad-den-ing word, Dwelling in joyland like this.

From Bright Lands I Come. Song of the New Year.

Partly from DONIZETTI.

Joyfully.
Sop. & Alto.

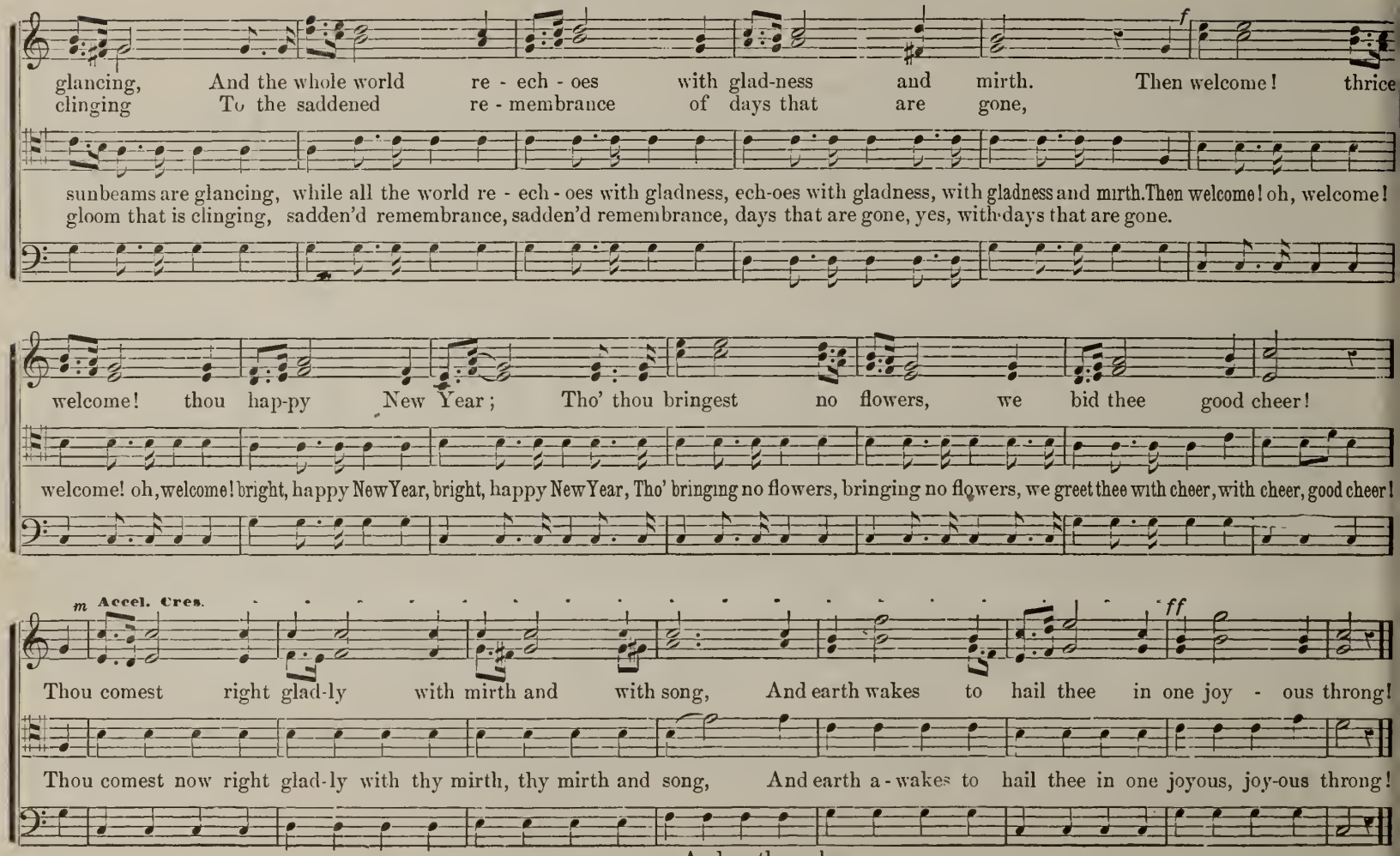
1. From bright lands I come, and joy - ous - ly danc-ing Are the spir - its of
2. From bright lands I come, and balm I am bringing To the sad wound - ed

1. From bright lands I come, from bright lands I come, and joy - ous - ly danc-ing, joy - ous - ly danc-ing, spir - its of earth to
2. From bright lands I come, from bright lands I come, and balm I am bringing, balm I am bringing, to ev - 'ry heart, each

earth, to welcome my birth; Tho' the flow-ers are hid - den, the sun-beams are
heart, neg - lect - ed and lone; I have pow- er to ban - ish the gloom that is

welcome my birth, the spir-its of earth to wel-come my birth, Tho' flow - ers are hidden sun-beams, are glancing, flowers are hidden,
sad, wounded heart, neglect-ed and lone, neg - lect - ed and lone; I've pow - er to ban-ish gloom that is clinging, pow-er to banish

From Bright Lands I Come. Concluded.



And earth awakes,

This Happy Land of Mine.

Theme by permission from CHAS H. CARROLL.

Allegretto.

1. She is a rich and rare land, She is a fresh and fair land, An hon-ored and a dear land, This hap-py land of mine. No

2. What tho' she's not an old land? She's not a dull nor cold land, But she's a warm and bold land, This hap-py land of mine. May

men than hers are brav - er, For her they nev - er wav - er, They'd give their lives to save her, And so in hon - or shine.

beau - ty ev - er guard her, May vir - tue e'er re-ward her, May no foe cross her bor - der While Freedom's star shall shine.

CHORUS.

She is a rich and rare land, She is a fresh and fair land, An honored and a dear land, This happy land of mine, This happy land of mine.

She is a rich and rare land, She is a fresh and fair land, An honored and a dear land, This happy land of mine, This happy land of mine.

this happy, hap-py

We're Floating down the Stream.

C. C. WILLIAMS.

1. The fields and woods are all a-gleam, The harvest moon is high We're gaily floating down the stream, Without a care or sigh, The

The
We

2. The stars with soft and dreamy eyes, Send down a silvery smile; They twinkle out a glad surprise, And so our time be-guile. We

summer breeze floats i-dly by, Sweet scented from the glades, Some lone bird pipes a melody, From out the evening shades, We

breeze.
float,

Some bird,
Our boat,

float and sing, and sing and float The moonlight all a-way; Then draw our gallant lit-tle boat, To sleep within the bay, We

CHORUS.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

m

Watch the wavelets as we go, They gent - ly rock us to and fro, We light - ly swing and gai - ly sing a

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, A song of moon - light boat - ing

pp *ff*

song of moon - light boat - ing, oh, A song of moon - light boat - ing, oh, A song of moon - light boat - ing.

la, la, la, la. la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, A song of moonlight boat ing.

Serenade.

MRS. M. O. PAGE. C. C. CASE.

Be-neath the light of yon burn-ing star I'll touch my light, my joy - ous gui - tar, And it shall soon ring from near and

La la la la la la la la la la la la la la la la la la la la

Tra tra tra tra tra tra tra tra tra tra tra

Ladies' voices alone 1st time. All voices in repeat.

Fine.

far To tell the wind of thy prais - es. Sweet maid, oh, list to the theme I now bring, List-en, I pray! List-en I pray! Sweet maid, oh,

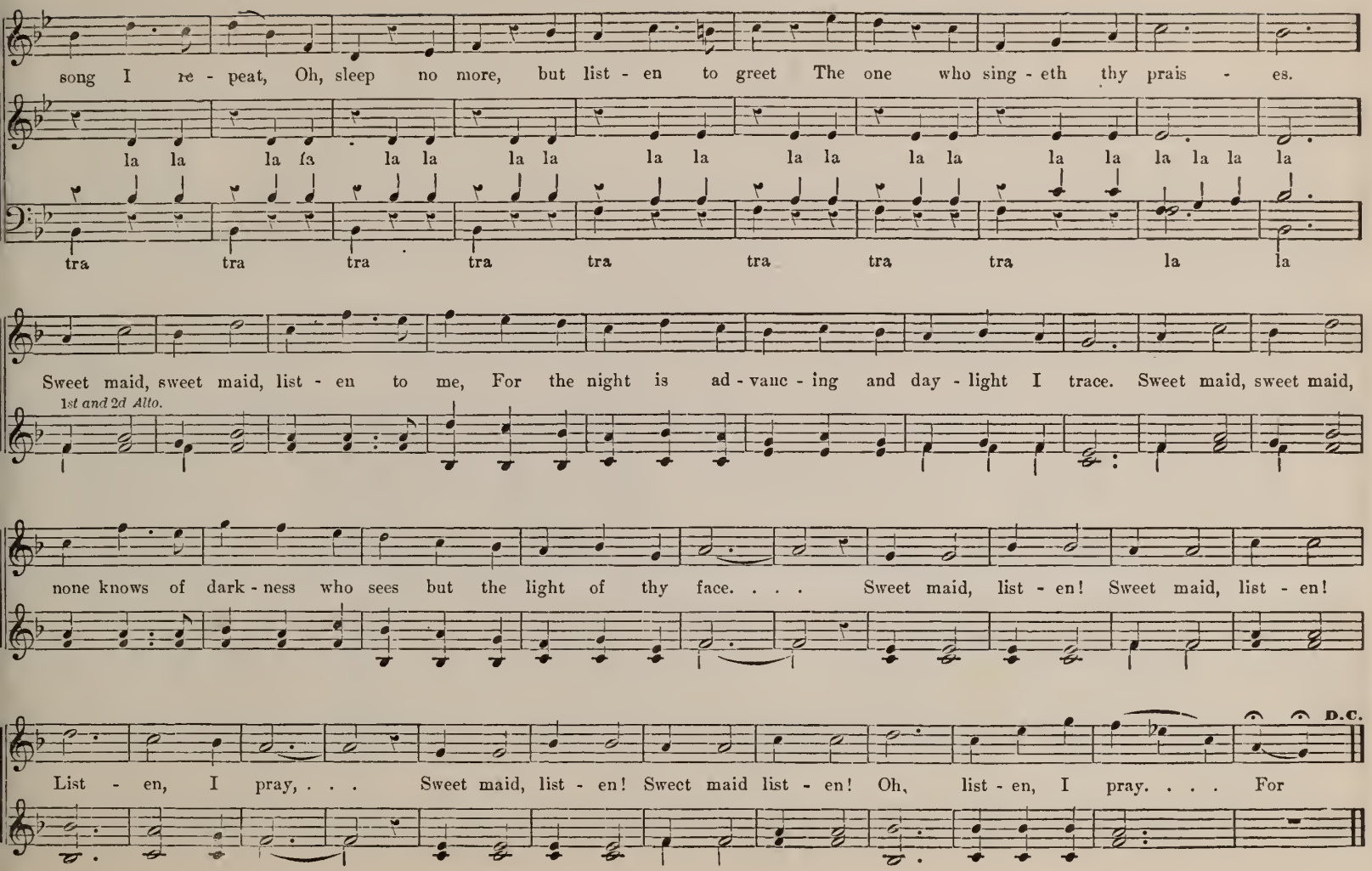
la la la la la la la la

tra tra tra la la la la la la la la la la la la la la la la la la la la

list to the song I now sing, Waking or dreaming 'tis ev - er of thee. Cease, la - dy, cease thy dreaming so sweet, While in thine ear my

la la la la la la la la la la la la

la la la la la la la la la la la la tra tra tra tra tra tra


song I re - peat, Oh, sleep no more, but list - en to greet The one who sing - eth thy prais - es.
la la la la la la la la la la la la la la la la la la
tra tra tra tra tra tra tra tra la la
Sweet maid, sweet maid, list - en to me, For the night is ad - vanc - ing and day - light I trace. Sweet maid, sweet maid,
1st and 2d Alto.
none knows of dark - ness who sees but the light of thy face. . . . Sweet maid, list - en! Sweet maid, list - en!
D.C.
List - en, I pray, . . . Sweet maid, list - en! Sweet maid list - en! Oh, list - en, I pray. . . . For

VIOLET FARRINGTON.

Shall our Parting be Forever.

Music arranged from STEPHEN ADAMS.

Not too fast.

1. Shall our part - ing be for - ev - er? Will there be no com-ing day . . When our hearts shall be u -
2. Shall our part - ing be for - ev - er? And our fu - ture life be drear, . . When the bonds of love we
3. Shall our part - ing be for - ev - er? With no sun - shine on the way, . . In a night of gloom and

1. Shall our part - ing be for - ev - er? Shall our part- ing be for - ev - er? Will there be no coming day When our hearts shall
2. Shall our part - ing be for - ev - er? Shall our part- ing be for - ev - er? And our fu - ture life be drear, When the bonds of
3. Shall our part - ing be for - ev - er? Shall our part- ing be for - ev - er? With no sun - shine on the way, In a night of

ni - ted And the sun-beams cheer our way? . . . And the sunbeams cheer our way . . . When the sad fare- well is
sev - er And we go from friends so dear? . . . And we go from friends so dear? . . . Will our wait - ing end in
sor - row, With no gleams of com - ing day? . . . With no gleams of com - ing day? . . . Or when fair - est flowers are

be u - ni - ted And the sunbeams cheer our way? And the sunbeams cheer our way? When the sad fare-
love we sev - er And we go from friends so dear? And we go from friends so dear? Will our wait - ing
gloom and sor - row, With no gleams of com - ing day? With no gleams of com - ing day? Or when fair - est

Words for Tenor & Base.

spo - ken And the years roll on a - pace, . . Will there come a bright-er morn - ing When we'll see each oth - er's face?
rapt - ure, If the heart is pure and true, . . And we live for those who love us, Since we spoke the sad a - dieu?
with - ered, And we dwell in pain and grief, , . Will our hearts be re - u - ni - ted In that love that brings re - lief?

well is spo - ken And the years roll on a - pace, Will there come a bright-er morn - ing When we'll see each oth - er's face?
end in rapt - ure, If the heart is pure and true, And we live for those who love us, Since we spoke the sad a - dieu?
flow'rs are with - ered, And we dwell in pain and grief, Will our hearts be re - u - ni - ted In that love that brings re - lief?

CHORUS.

Ah! yes, ah! yes 'twill come, . . That morn so dear to view, . . When our hearts shall be u-ni-ted nev-er-more to say a-dieu.

Ah! yes, ah! yes 'twill come, 'twill come, That morn so dear, so dear to view, When our hearts shall be u-ni-ted nev-er-more to say a-dieu.

Autumn Song.

MRS. M. O. PAGE. C. C. CASE.

1. When wild-ly blows the blast, . . . And the win-try winds are cold; . . . And the robe of
2. When all the fields are brown, . . . And is hushed the wild-bird's note, . . . When there seems o'er

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. la, la, la,

Aut-umn's cast . . . Light-ly on the whiten-ing mold; . . . 'Tis the time of all the year, . . . When we
field and town . . . Cold grey mists to weari-ly float . . We think of all our band Of the

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, ... la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la,

Autumn Song. Concluded.

Fine.

gath - er one and all, . . . And we join the hap - py cheer . . With-in the cot-tage hall. . .
Sum - mer time so dear, . . . And we fain would clasp each hand, . . And give them welcome here. . .

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. . . .

la, la, la, la.

What tho' winds are shrill, And the for - ests sad - ly moan, And grief within each rill Hap-ly turns its breast to stone;
What tho' fate de - cree That the joy our hearts would bring, Should still un-answered be, Yet we all shall gai - ly sing;

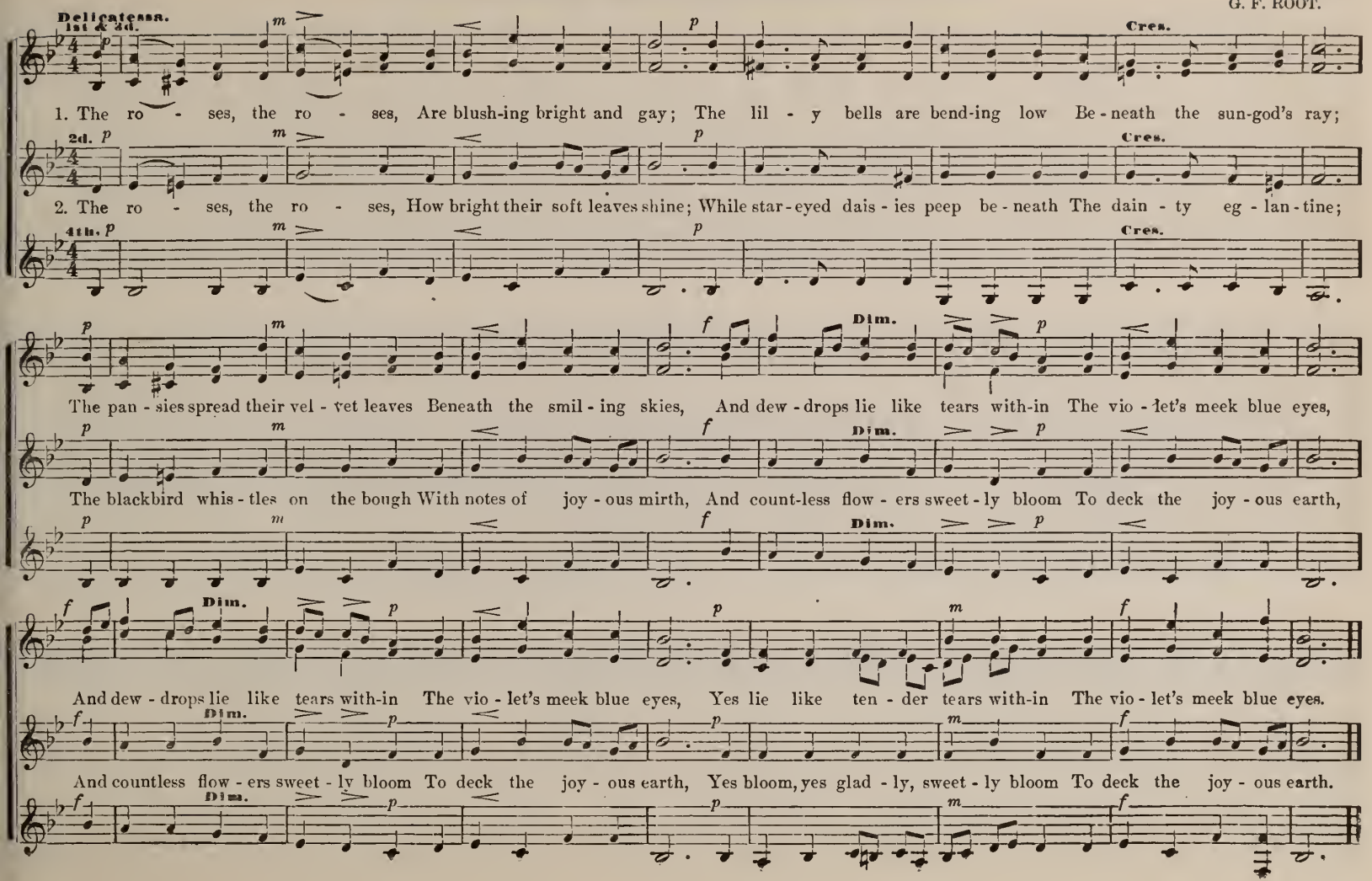
D.C.

Still when love burns warm, And so gai - ly glows the hearth, We'll fear no win - ter storm, But will lend our hearts to mirth.
Still when love burns warm, And so gai - ly glows the hearth, We'll fear no win - ter storm, But will lend our hearts to mirth.

La la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la.

The Roses. Quartet for Ladies' Voices.

G. F. ROOT.



Summer Song.

MRS. M. O. PAGE. C. C. CASE.

Waltz time.

The chilling blasts are o'er And summer comes once more, Up-on each greenwood tree A-wakes sweet min-strel-sy, The humming of the

D.C. The cat-tle on the hills, The mer-ry rippling rills, The wav-ing fields of corn, Tossed in the breath of morn, The soft and ten-der

bees, And all such sounds as these Say "hear, the happy summer comes once more." . . Songs sweet and low, Ten-der-ly flow

green, That eve-ry-where is seen, Say "hear, the happy summer comes once more." . . La, la, la, la, la, la, la, la,

once more.

O'er valley, woodland and fair grassy plain, All things have voice, All things rejoice, Ech-oes re-peat the mer-ry, merry, merry strain.

La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, mer-ry, merry, merry strain.

Beneath the leaf-y shade Hath youth and beauty strayed And light as balmy air their laugh-ter floateth there, The warm sun bending

Beneath the leaf-y shade Hath youth and beauty strayed And light as balmy air their laugh-ter floateth there, The warm sun bending

low, The ro-sy af-ter glow, Say hear, the happy summer comes once more . . . She's here, she's there her garments fair With her

low, The ro-sy af-ter glow, Say hear, the happy summer comes once more . , . La, la, la, la, la,

once more.

Repeat *pp* D. C.

pale a-zure robe and her soft silken hair. She's here, she's there And unaware, doth her voice oft-en call us to thankful-ness and prayer.

La, la, la, la, la, la, la, la, la, la, la, la, Hear her call to thankfulness and prayer.

Away, Away, the Track is White.

Some Sleigh Bells, keeping time with the music and a few Torpedoes, to imitate the crack of the whip may be used.

G. F. R.

Allegretto.

1. A - way! a - way! the track is white, The stars are shin - ing clear to - night, The win - ter winds are sleep - ing; The moon a - bove the
2. A - way! a - way! our hearts are gay, And need not breathe by night or day A sigh for sum - mer pleas - ure; The mer - ry bells ring
3. A - way! a - way! a-cross the plain, We sweep as sea - birds skim the main, Our puls - es gai - ly leap - ing; The stars are bright the

stee - ple tall, A sil - ver cres - cent o - ver all, Her si - lent watch is keep - ing. Then jin - gle, jin - gle, jin - gle, jin - gle,
gai - ly out, Our lips keep time with song and shout, And laugh in hap - py meas - ure.

CHORUS.

track is white, There's joy in ev - 'ry heart to - night, While win - ter winds are sleep - ing. Then jin - gle, jin - gle, jin - gle, jin - gle,

Bells and hoofs are gay; Clack, clack, clack, clack, Clat - ter, clat - ter, clat - ter, clat - ter, Jin - gle, jin - gle, jin - gle, jin - gle,

Bells and hoofs are gay; Clack, clack, clack, clack, Clat - ter, clat - ter, clat - ter, clat - ter, Jin - gle, jin - gle, jin - gle, jin - gle,

Clat-ter, clat-ter, clat-ter, clat-ter,

What a mer - ry lay; Clack, clack, clat-ter, As we dash a - way.

What a mer - ry lay; Clack, clack, clat-ter, As we dash a - way.

Clat-ter, clat-ter,

King Corn's Warning.

G. F. R.

Recitando.

1. I was made to be eaten and not to be drank; To be husked in a barn, not soaked in a tank. I come as a blessing when put in a mill,

2. Make me up into loaves and your chil-dren are fed; But into a drink I will starve them in - stead. In bread I'm a servant the eat - er shall rule,

REFRAIN.

As a blight and a curse when run thro' a still. Then heed ye my warning! My strength I'll em-ploy, If eat - en to strengthen, if drank, to de - stroy.

In drink I'm a master—the drinker a fool. Then heed ye my warning! My strength I'll em-ploy, If eat - en to strengthen, if drank, to de - stroy.

The Distant Horn is Sounding.

C. C. CASE.

Andantino.

1. { The dis - tant horn is sound-ing long Its shrill notes on the air; We quick - ly catch the hun-ter's song, And for the race pre - pare.
While yet the sil - v'ry mists are hung O'er fields and vale and dell, The hunt - er's notes are gai - ly rung, And all the wood-land fill. }

2. { Re - sound-ing on thro' bush and break, And tan-gled copse the while, With joy - ous steps the way we take Full ma - ny an ea - ger mile.
It stirs the blood to crim - son glow, And strengthens heart and hand; Come fol - low, fol - low where we go, Our gal - lant hunt - ing band. }

We'll follow, we'll follow, We'll follow thro' the woodland glen, We'll follow, we'll follow, We'll fol-low thro' the glen.

We'll follow, we'll follow, We'll fol-low thro' the glen, We'll follow, we'll follow, We'll fol-low thro' the glen.

We'll follow, we'll follow, We'll follow thro' the woodland glen, We'll follow, we'll follow, We'll fol-low thro' the glen.

We'll fol - low, fol - low thro' the glen, Thro' thickets all un-tamed by men; We'll fol - low from the ear - ly morn, The gai - ly ring-ing hunter's horn,

We'll fol - low, fol - low thro' the glen, Thro' thickets all untamed by men; We'll fol - low from the ear - ly morn The gai - ly ring-ing hunter's horn.

We'll fol - low, fol - low thro' the glen, Thro' thickets all untamed by men; We'll fol - low from the ear - ly morn The gai - ly ring-ing hun-ter's horn.

Hil - li - o! Hil - li - o! We'll fol - low from the ear - ly morn The gai - ly ring - ing hun-ter's horn, We'll fol - low from the

Hil - li - o! . . . Hil - li - o! . . . We'll fol - low from the ear - ly morn The gai - ly ring - ing hun-ter's horn, We'll fol - low from the

The second time dim. and die away on last tone.

ear - ly morn The ring-ing hunter's horn. Hil-li - o! . . . . . Hil-li - o! Hil-li - o! Hil-li - o! Hil-li - o!

ear - ly morn The ring-ing hunter's horn. Hil-li - o! Hil-li - o! Hil-li - o! Hil-li - o! . . . . . .

Hil-li - o! . . . . . .

Away at Break of Day.

C. C. CASE.

Allegretto.

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a - long, And hail the ear - ly morn.

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a - long, And hail the ear - ly morn.

at break of day; we'll roam,

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a - long, And hail the ear - ly morn.

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheerful song we'll bound a - long, And hail the ear - ly morn.

at break of day, we'll roam;

A - way, a - way at break of day, A - way, a - way at break of day;

A - way . . . . at break of day, ... A - way . . . . at break of day, ...

A - way, a - way at break of day, A - way, a - way at break of day;

A - way, a - way at break of day, A - way, a - way at break of day;

A - way . . . . at break of day, . . . A - way, . . . a - way, ...

A - way, a - way at break of day, A - way, a - way at break of day;

A - way at break of day, . . . O'er hill and vale we'll roam; . . With cheer-ful song we'll bound a-long, And hail the ear - ly morn.

A - way at break of day, . . . O'er hill and vale we'll roam, . . With cheer-ful song we'll bound a - long, And hail the ear - ly morn.

at break of day, we'll roam;

Repeat pp

A-way to the fields, a-way to the fields, a-way to the fields at break of day.

A-way to the fields, a - way, . . . a-way to the fields, a - way, . . . a-way to the fields, a - way, . . . a-way at the break of day. . .

A-way to the fields, a-way to the fields, a-way to the fields at break of day.

Away at Break of Day. Concluded.

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a - long, And hail the ear - ly morn.

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a - long, And hail the ear - ly morn.

at break of day; we'll roam,

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheer-ful song we'll bound a - long, And hail the ear - ly morn.

A - way at break of day . . . O'er hill and vale we'll roam; . . . With cheerful song we'll bound a - long, And hail the ear - ly morn.

at break of day, we'll roam;

Hail, all hail, all hail, all hail the ear - ly morn, the ear - ly morn; Hail, all hail, all hail, all hail the ear - ly morn, the ear - ly morn.

Hail, hail, hail, hail the ear - ly morn, the ear - ly morn; Hail, hail, hail, hail the ear - ly morn, the ear - ly morn.

Hail, all hail, all hail, all hail the ear - ly morn, the ear - ly morn; Hail, all hail, all hail, all hail the ear - ly morn, the ear - ly morn.

Sweet and Low. (New Copy.)

ALFRED TENNYSON. J. BARNBY.

Larghetto. pp p Dim. p

1. Sweet and low, sweet and low, wind of the west - ern sea; Low, low, breathe and blow, Wind of the west - ern sea;

pp p Dim. p

2. Sleep and rest, sleep and rest, Fa-ther will come to thee soon; Rest, rest on moth - er's breast, Fa-ther will come to thee soon;

pp p Dim. p

Faster. pp In time. Cres. - - - mf Dim.

O - ver the roll - ing wa - ters go, Come from the dy - ing moon, and blow, Blow him a - gain to me, . .

m pp Cres. - - - mf

Fa - ther will come to his bird in the nest, Sil - - ver sails all out of the west, Un - der the sil - ver moon.

m pp Cres. - - - mf Dim.

Sleeping. (Round.)

pp Dim. - - - - ppp 1. *

While my lit - tle one, While my pret - ty one sleeps. . . . . Hush! hush! she's sweet - ly sleep - ing,

pp Dim. - - - - ppp 2.

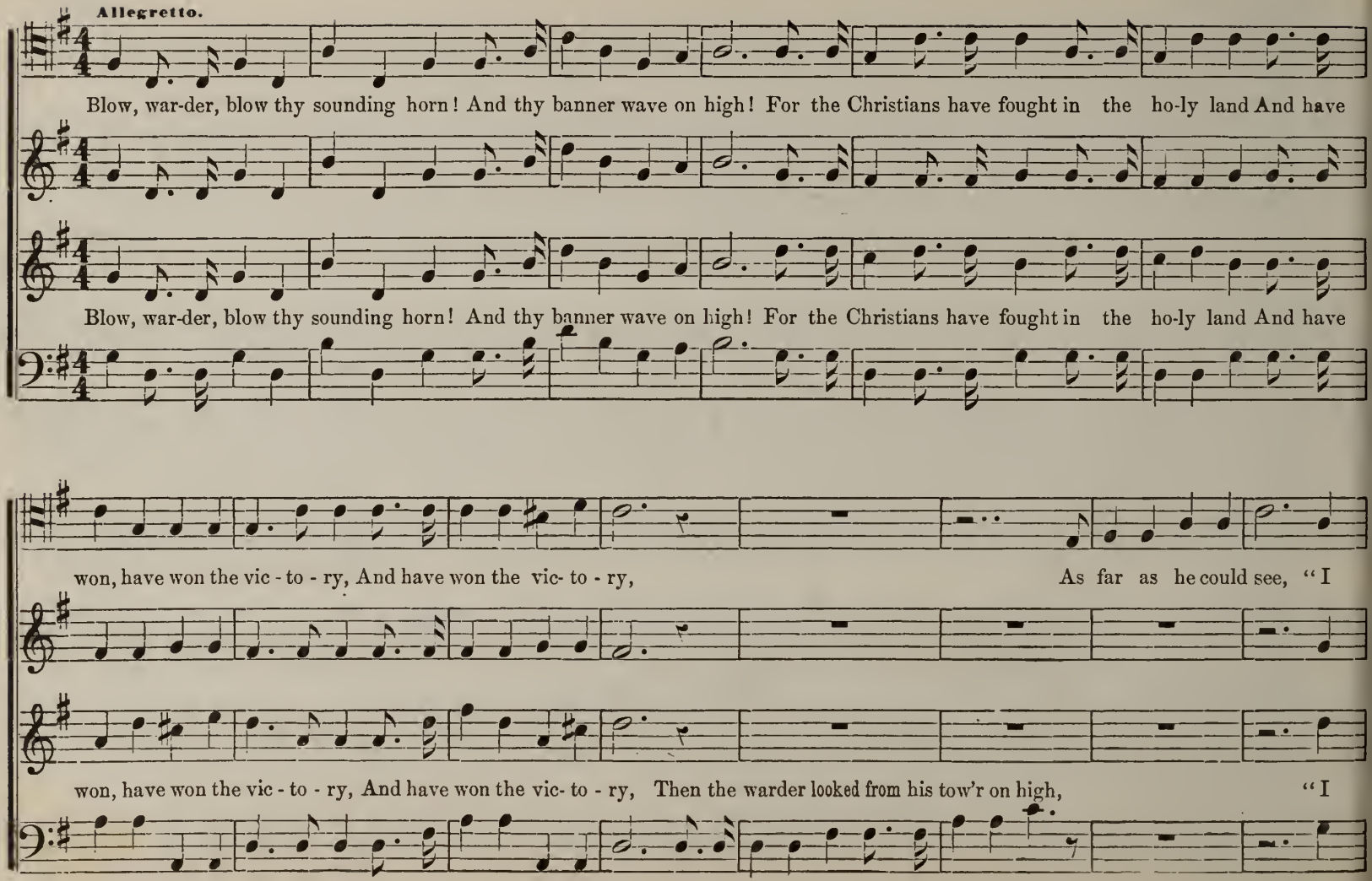
Sleep, my lit - tle one, Sleep, my pret - ty one, sleep. . . . . While night's dark shades are creep - ing,

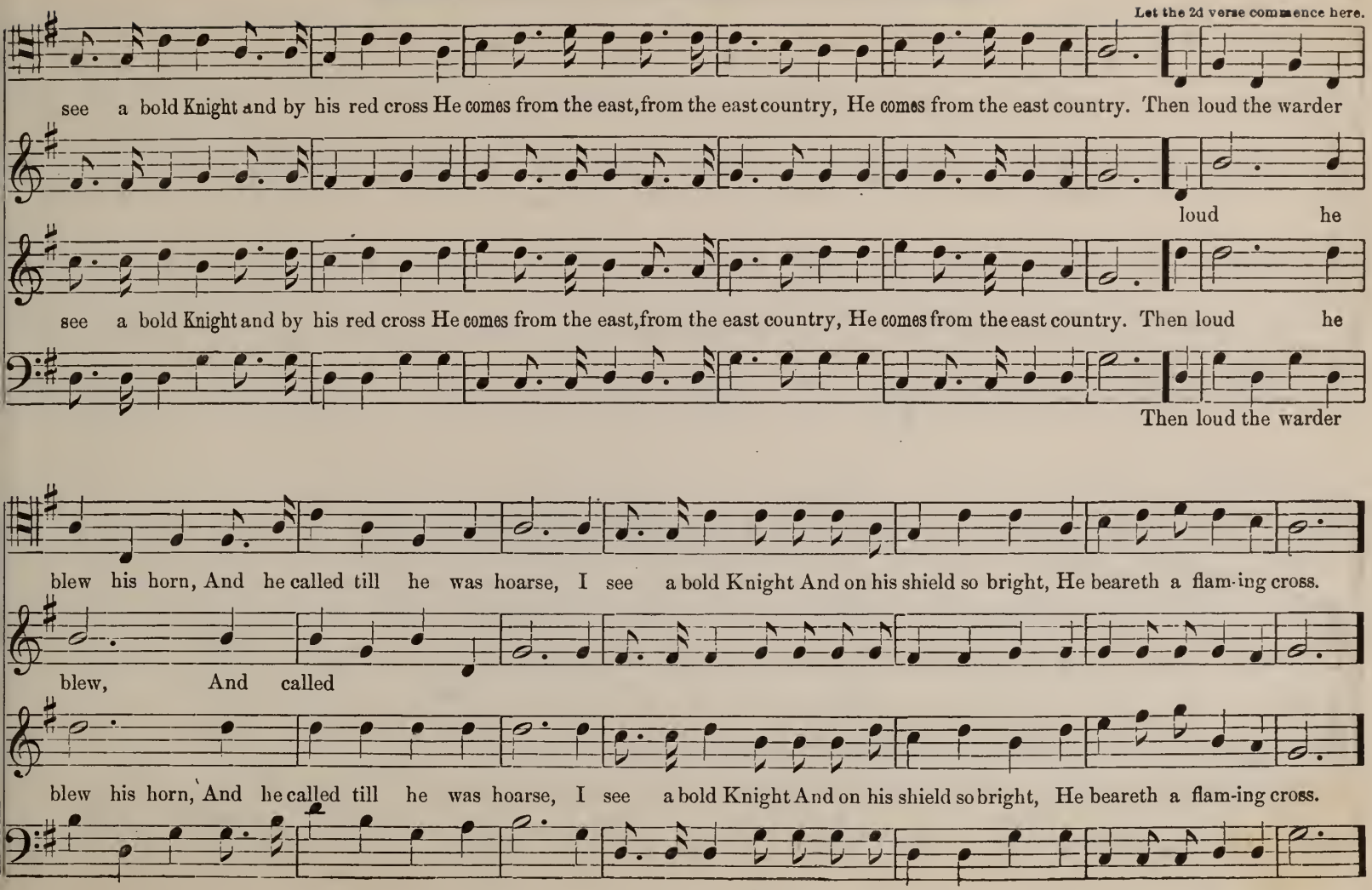
pp Dim. - - - - ppp 3.

For moth - er watch is keep - ing.

Blow, Warder, Blow.

G. F. R.




Let the 2d verse commence here.
see a bold Knight and by his red cross He comes from the east, from the east country, He comes from the east country. Then loud the warder
loud he
see a bold Knight and by his red cross He comes from the east, from the east country, He comes from the east country. Then loud he
Then loud the warder
blew his horn, And he called till he was hoarse, I see a bold Knight And on his shield so bright, He beareth a flam-ing cross.
blew, And called
blew his horn, And he called till he was hoarse, I see a bold Knight And on his shield so bright, He beareth a flam-ing cross.

Blow, Warder, Blow. Continued.

Duet Alto and Tenor.

Then down the Lord of the cas-tle came The red cross Knight to meet, And when the red cross Knight he espied, Right lovingly did he greet.

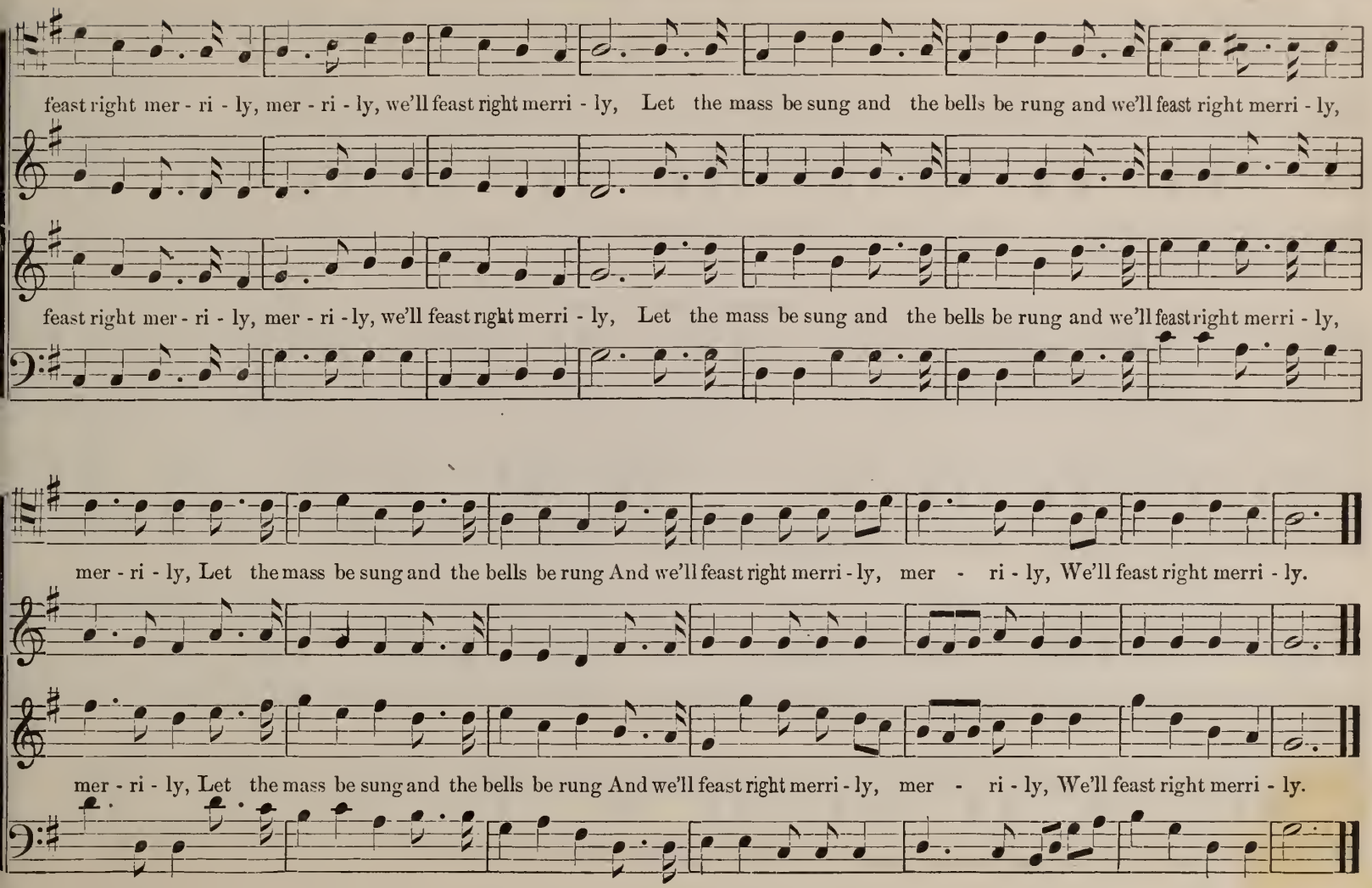
Yes, I am come from the ho - ly land, Where saints did live and die, With valiant might they led in the fight, And made the proud Pagans fly.

Chorus.

Thou'rt welcome here, dear red cross Knight, Thy fame's well known to me. Let the mass be sung and the bells be rung And we'll

mass be sung

Thou'rt welcome here, dear red cross Knight, Now lay thine ar - mor down. Let the mass be sung and the bells be rung And we'll


feast right mer - ri - ly, mer - ri - ly, we'll feast right merri - ly, Let the mass be sung and the bells be rung and we'll feast right merri - ly,
feast right mer - ri - ly, mer - ri - ly, we'll feast right merri - ly, Let the mass be sung and the bells be rung and we'll feast right merri - ly,
mer - ri - ly, Let the mass be sung and the bells be rung And we'll feast right merri - ly, mer - ri - ly, We'll feast right merri - ly.
mer - ri - ly, Let the mass be sung and the bells be rung And we'll feast right merri - ly, mer - ri - ly, We'll feast right merri - ly.

O Italia, Italia, Beloved.

G. F. R.

Arr. by per. from "Chorus Castle."

Alto and Tenor.

Oh, I - ta - lia, I - ta - lia be - lov - ed Land of beau - ty, of sun - light, and song, Tho' a - far from thy bright skies re-

(*Play Base in octaves.*)

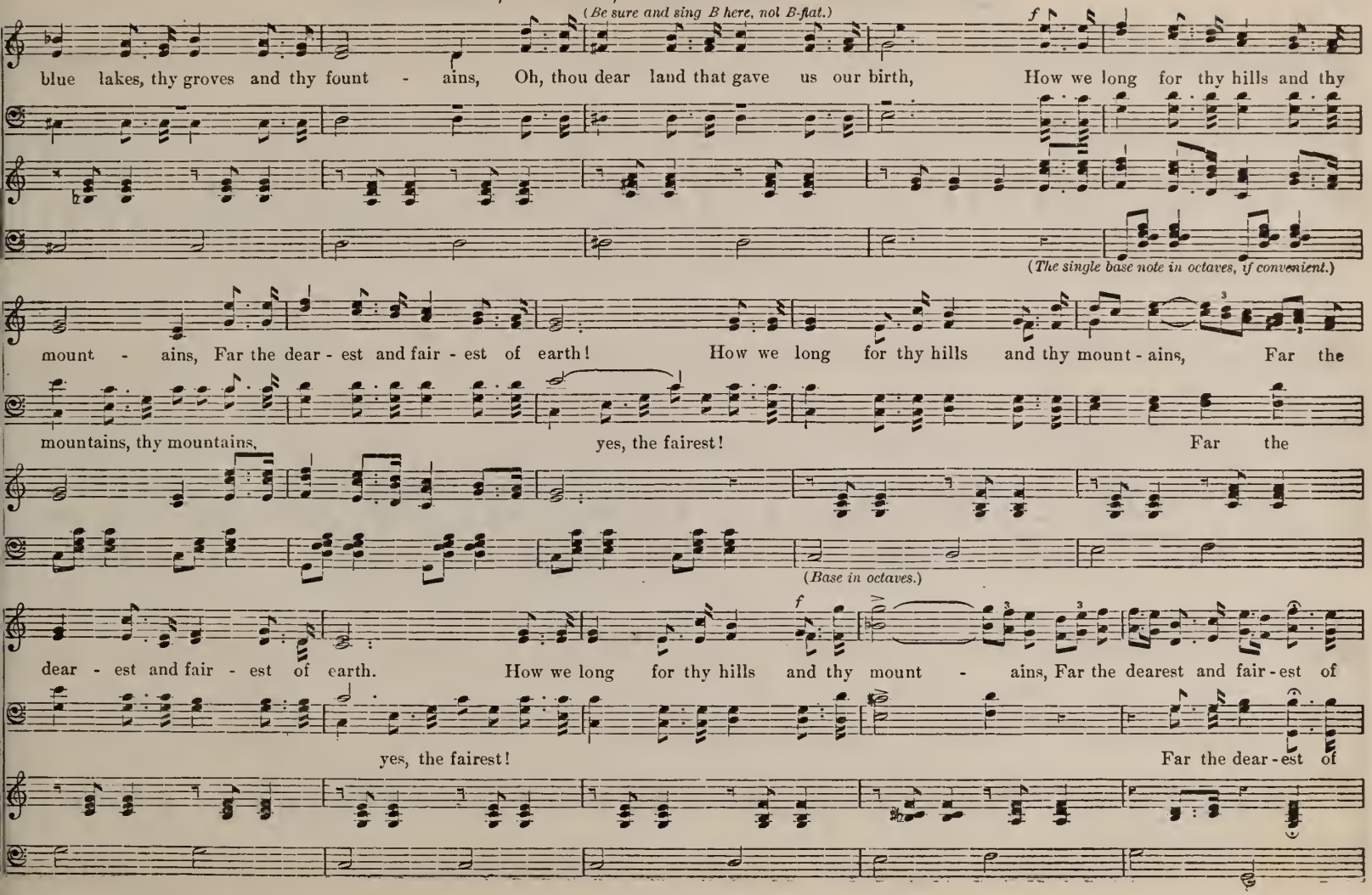
Soprano, Alto and Tenor.

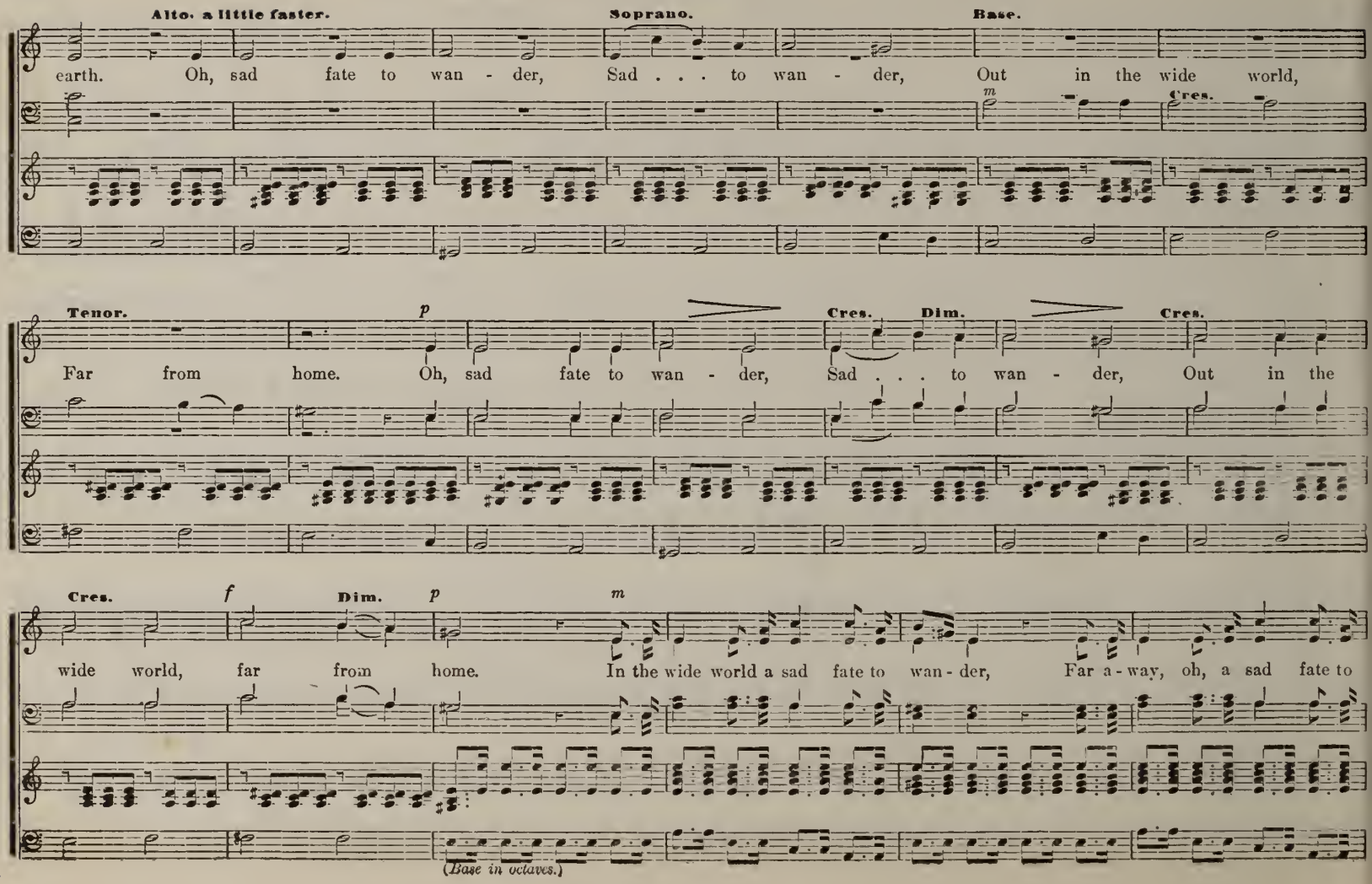
mov - ed, Still our fond hearts for thee ev - er long! Oh, I - ta - lia, I - ta - lia be - lov - ed, Land of beau - ty, of sun-light, and

Sopr. Alto and Base.

song, Tho' a - far from thy bright skies re - mov - ed, Still our fond hearts for thee ev - er long. Sweet thy

land of song, ev - er long.


(Be sure and sing B here, not B-flat.)
f
blue lakes, thy groves and thy fount - ains, Oh, thou dear land that gave us our birth, How we long for thy hills and thy
(The single base note in octaves, if convenient.)
mount - ains, Far the dear - est and fair - est of earth! How we long for thy hills and thy mount - ains, Far the
mountains, thy mountains, yes, the fairest! Far the
(Base in octaves.)
f
dear - est and fair - est of earth. How we long for thy hills and thy mount - ains, Far the dearest and fair - est of
yes, the fairest! Far the dear - est of


Alto. a little faster.
Soprano.
Base.
earth. Oh, sad fate to wan - der, Sad . . . to wan - der, Out in the wide world,
m
Cres.
Tenor.
p
Cres.
Dim.
Cres.
Far from home. Oh, sad fate to wan - der, Sad . . . to wan - der, Out in the
Cres.
f
Dim.
p
m
wide world, far from home. In the wide world a sad fate to wan - der, Far a - way, oh, a sad fate to
(Base in octaves.)

Oh, I - tal - - - - - - ia,

wan - der, Sad to wander, Sad to wan-der. Oh, I - tal - ia, I - tal - ia be - lov - - ed,

f

Land of

(*Base in octaves.*)

a - far re - mov - ed,

I - tal-ia, I - tal - ia! Dear land, Tho' a - far from thy bright skies remov - ed, Still our fond hearts for thee ev - er long. Sweet thy

beau - ty, and sun - light, and song,

(*B, not B-flat.*)

f

blue lakes, thy groves and thy fount - ains, Oh, thou dear land that gave us our birth, How we long for thy hills and thy

(*The single base note in octaves.*)

Oh, Italia, Italia Beloved. Continued.

mount - ains, Far the dear - est and fair - est of earth! How we long for thy hills and thy mount - ains, Far the

mountains, thy mountains, yes, the fairest! Far the

(*Base in octaves.*)

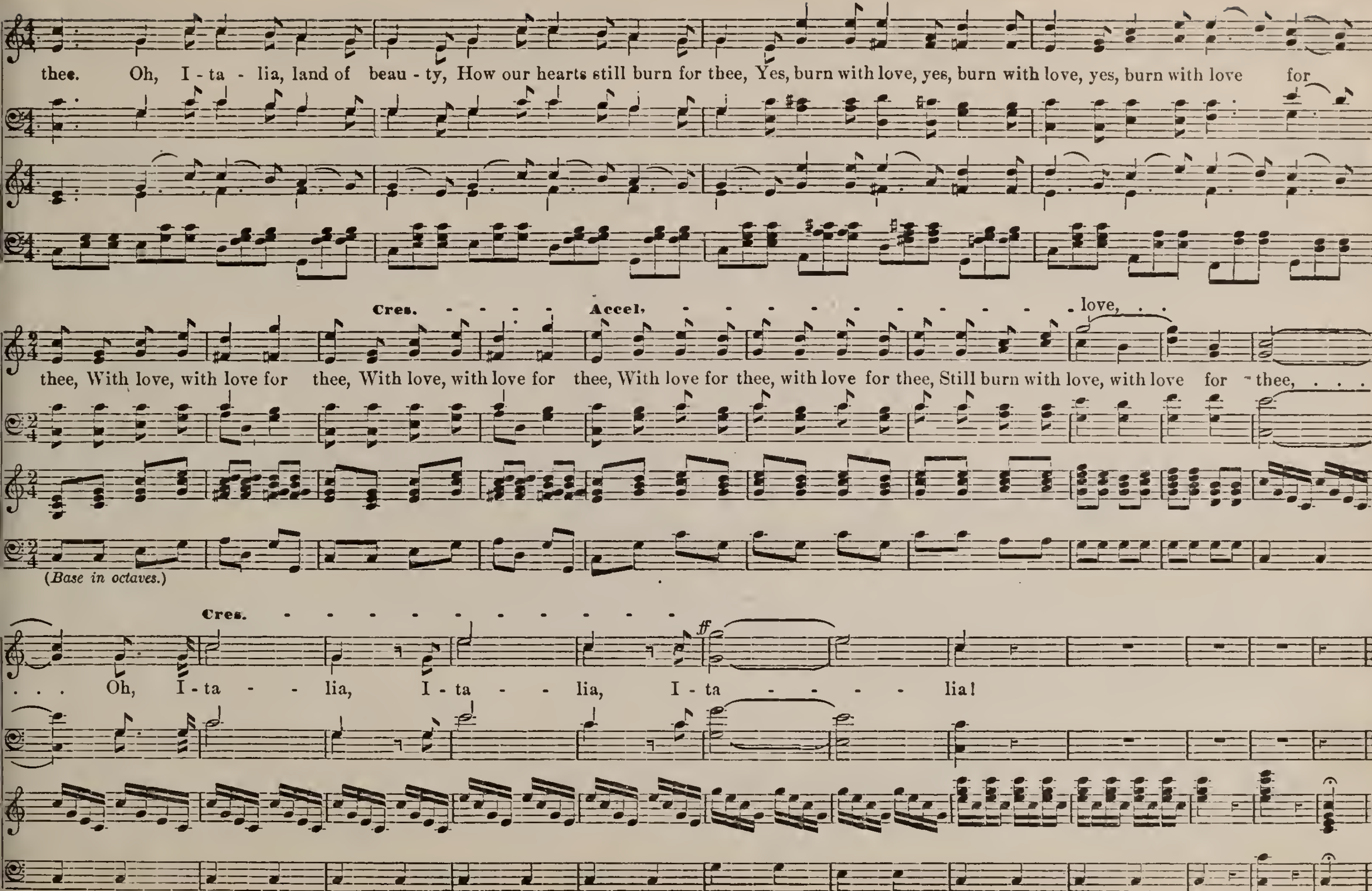
dear - est and fair - est of earth. How we long for thy hills and thy mount - ains, Far the dearest and fair - est of

yes, the fairest! Far the dear - est of

Allegro.

earth. Oh, I - ta - lia, land of beau - ty. How our hearts still burn for thee, Yes, burn with love, yes, burn with love, yes, burn with love for

(*Base just as here.*)


thee. Oh, I - ta - lia, land of beau - ty, How our hearts still burn for thee, Yes, burn with love, yes, burn with love, yes, burn with love for
Cres. Accel.
love,
thee, With love, with love for thee, With love, with love for thee, With love for thee, with love for thee, Still burn with love, with love for thee,
(Base in octaves.)
Cres.
ff
Oh, I - ta - lia, I - ta - lia, I - ta - lia!

The Pilgrim's Vesper Song.

G. F. R.

Quartet.

1. What beams so bright from the mountain height, A - mid the stars of the sob-er night? 'Tis the ho - ly light of the chap-el wall,

2. Who breaks the sleep of the si - lent hour With songs so sol - emn of depth and power? 'Tis the ho - ly choir in the light of even,

3. What comes so sweet - ly up - on the gale, In measured beat thro' the mis - ty vale? 'Tis the sig - nal bell to the wand'ring guest,

Chorus. (After first verse p., after second pp., after third hum, mouths closed and rit. and dim. in last measure. In humming link the tones together.

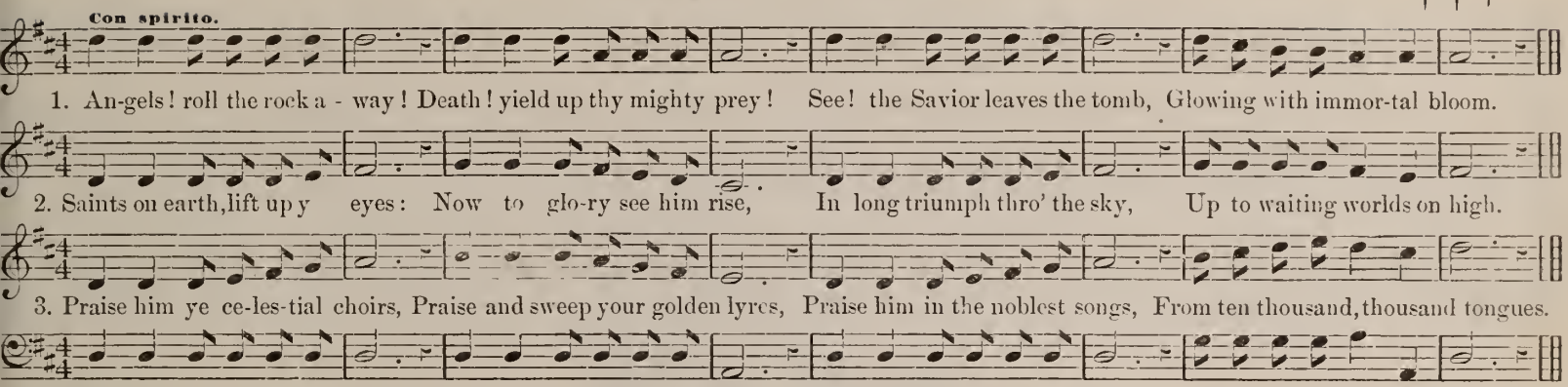
In - vit - ing the pil - grim to pray in its hall. Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

Now chanting their praise to their Fa-ther in heav'n.

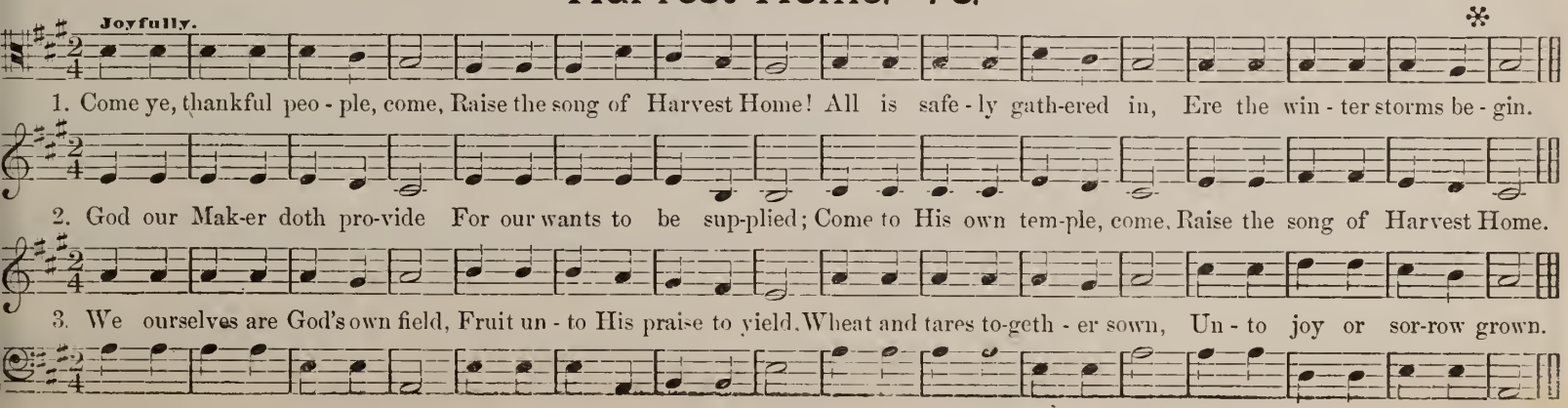
Now call - ing the poor wearied pil - grim to rest. Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

TUNES, HYMNS, ANTHEMS AND CHORUSES.

Ascension. 7s.



Harvest Home. 7s.



Grand Isle. C. M.

(At the end of 2d and 4th lines commence the chord softly and make a full swell.)

† † †

Maestoso.

1. Lift up to God the voice of praise, Whose breath our souls in-spired; Loud and more loud the an-them raise, With grateful ar-dor fired.

2. Lift up to God the voice of praise, Whose goodness passing thought, Loads ev-'ry mo-ment as it flies, With ben - e - fits un - sought.

3. Lift up to God the voice of praise, For hope's transporting ray, Which lights thro' darkest shades of death To realms of end-less day.

Patience. 7s & 6s.

Moderato.

1. There walks a si - lent an - gel Thro' this our earth-ly home; With com-forts for earth's sor - row, Our Lord hath bid him come.

2. And in his eyes peace shin - eth, And gen - tle grace a - bides; He is the an-gel Pa - tience, Oh! fol-low where he guides.

3. For ten - der - ly he leads thee Thro' all thy earthly way; And cheer-ful - ly he bids thee Hope for a bright-er day.

Dominion. S. M.

† † †

Maestoso.

1. O Lord our God! a - rise, The cause of truth main-tain, And wide o'er all the peopled world, Ex-tend her blessed reign.

2. Thou Prince of life! a - rise, Nor let thy glo - ry cease, Far spread the conquests of Thy grace, And bless the earth with peace.

Louise. 8s & 7s.

C. C. CASE.

Bold.

1. In the cross of Christ I glo - ry, Tow'ring o'er the wrecks of time; All the light of sa-cred sto - ry, Gathers 'round its head sublime.

2. When the woes of life o'ertake me, Hopes deceive and fears an-noy, Nev-er shall the cross forsake me, Lo! it glows with peace and joy.

Miller. L. M.

C. C. CASE.

Grazioso.

1. Oh sweet-ly breath the lyres a bove, When an - gels touch the quiv'ring string, And wake, to chant Immanuel's love, Such strains as an - gel - lips can sing!

2. And sweet on earth the cho - ral swell, From mortal tongues, of gladsome lays; When pardoned souls their raptures tell, And grateful hymn Immanuel's praise.

Alstead. L. M.

ELLA F. CASE.

Reverently.

1. God of my life, whose gracious power, Thro' varied deaths my soul hath led, Or turned aside the fa - tal hour, Or lift-ed up my sink-ing head.

2. In all my ways thy hand I own, Thy ruling prov - i - dence I see; As-sist me still my course to run, And still di-rect my paths to thee.

3. Whither, O whither should I fly, But to my lov-ing Sav - ior's breast? Secure within thy arms I lie, And safe beneath thy wings I rest.

Pearce. L. M.

C. C. CASE.

Joyfully.

1. Wake, O my soul, and hail the morn, For un-to us a Savior's born; See, how the angels wing their way, To usher in the glori-ous day?

2. Hark! what sweet music, what a song, Sounds from the bright, ce-les-tial throng! Sweet song, whose melting sounds impart, Joy to each raptured, listening heart.

3. Come, join the angels in the sky, Glo-ry to God, who reigns on high; Let peace and love on earth abound, While time revolves and years roll round.

Needham. L. M.

C. C. CASE.

Andantino.

1. Come, Ho - ly Spir - it, calm my mind, And fit me to approach my God; Re-move each vain, each worldly tho't, And lead me to thy blest a - bode.

2. A bright-er faith and hope impart, And let me now my Savior see; Oh, soothe and cheer my burdened heart, And bid my spir-it rest in thee.

Somerset. 7s.

ANNIE L. BARBAULD.

C. C WILLIAMS.

Maestoso.

1. Praise to God, im - mor - tal praise, For the love that crowns our days; Bounteous source of ev - 'ry joy, Let thy praise our tongues em-ploy.

2. Clouds that drop re - fresh-ing dews; Suns that ge - nial heat dif-fuse; Flocks that whit - en all the plain; Yel-low sheaves of ri-pen'd grain.

3. These, great God, to Thee we owe, Source whence all our blessings flow; And for these our souls shall raise, Grate-ful vows and sol-emn praise.

Carson. L. M.

C. C. WILLIAMS.

1. Thy will be done; I will not fear The fate provid - ed by thy love, Tho' clouds and darkness shroud me here, I know that all is bright above.

2. Father, for - give the heart that clings Thus trembling to the things of time, And bid my soul on an - gel wings As - cend in - to a pur - er clime.

Murdoch. C .M.

C. C. CASE.

Bold. (Swell the long tones.)

1. Awake, my soul, stretch ev'ry nerve, And press with vigor on; A heavenly race demands thy zeal, A bright im-mor - tal crown.

2. A cloud of wit-nes - ses a-round, Hold thee in full sur - vey; For-get the steps al - read - y trod, And onward urge thy way.

3. 'Tis God's all an - i - mat-ing voice, That calls thee from on high; 'Tis his own hand presents the prize To thine as - pir - ing eye.

The Cross. C. M.

H. W. INGERSOLL.

Andante.

1. I saw one hanging on the tree, In ag - o - ny and blood, Who fixed his languid eyes on me As near the cross I stood.

2. Sure nev-er till my latest breath, Can I for-get that look, It seemed to charge me with his death, Tho' not a word he spoke.

3. Thus while his death my sin dis-plays In all its blackest hue, Such is the mys-ter - y of grace, It seals my par-don too.

Palms. 7s.

C. C. WILLIAMS.

Maestoso.

1. Palms of glo - ry, raiment bright, Crowns that never fade a-way, Gird and deck the saints in light, Priests and kings and conquerors they.

2. Kings for harps their crowns resign, Cry - ing as they strike the chords—"Take the kingdom—it is thine, King of kings, and Lord of lords!"

Susie. C. M.

MRS. C. C. CASE.

Moderato.

1. There is an eye that nev - er sleeps Beneath the wing of night; There is an ear that nev - er shuts When sink the beams of light.

2. There is an arm that nev - er tires When human strength gives way; There is a love that nev - er fails When earthly loves de - cay.

3. That eye is fixed on seraph throngs; That arm up-holds the sky; That ear is filled with an - gel songs; That love is throned on high.

Winifred. L. M.

Andantino.

1. While foes are strong and danger near, A voice falls gen - tly on my ear, My Sav-ior speaks, he says to me, That "as my days my strength shall be."

ff

2. With such a prom-ise need I fear, For all that now I hold most dear? No, I will nev - er anxious be, For "as my days my strength shall be."

Annie. L. M.

C. C. CASE.

Cantabile.

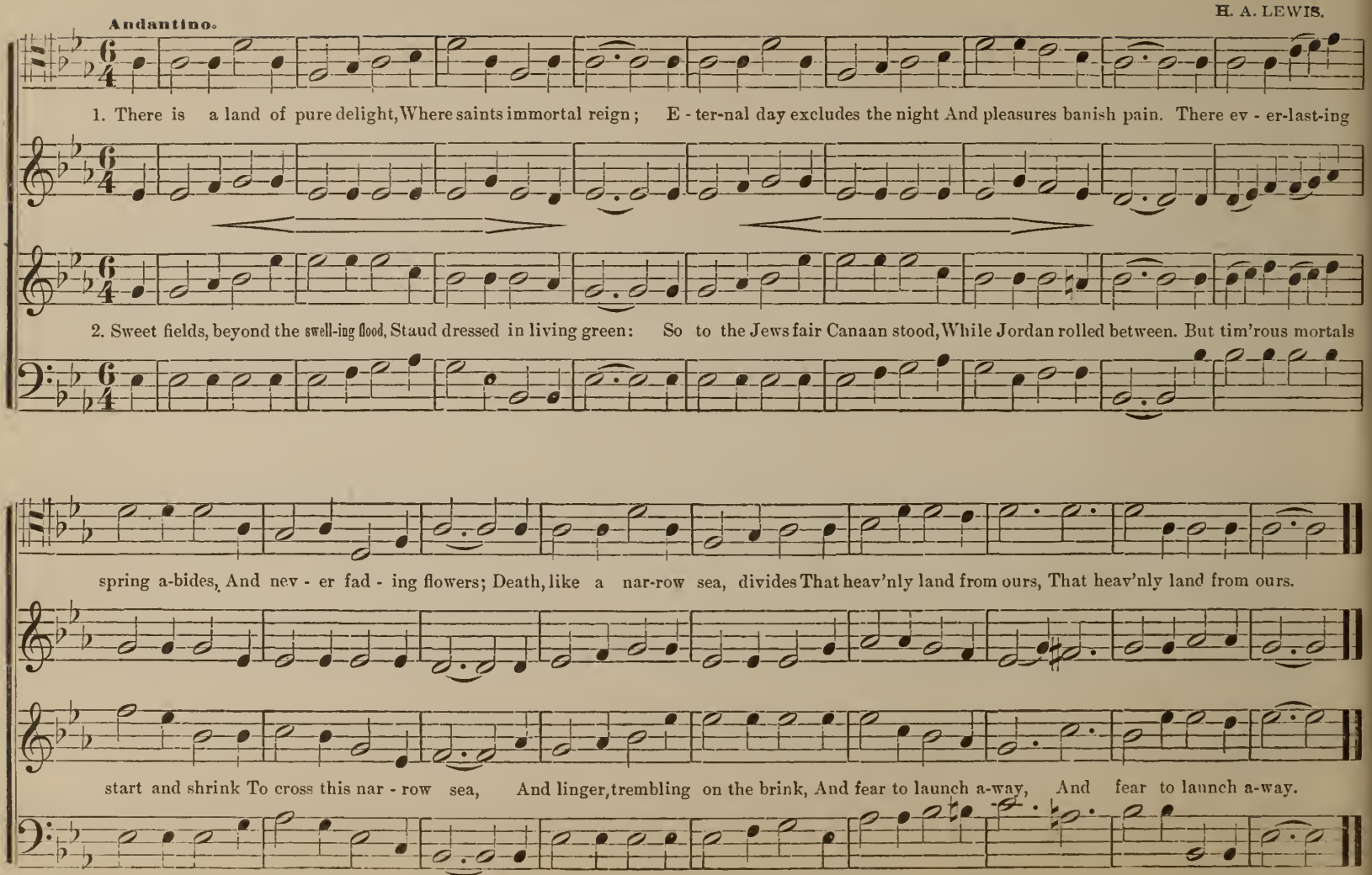
1. Come, weary souls, with sin distressed, Come, and accept thy promised rest; The Savior's gracious call o-bey, And cast your gloomy fears a-way.

2. Here mercy's boundless o-cean flows, To cleanse your guilt and heal your woes; Pardon and life and endless peace—How rich the gift, how free the grace.

3. Dear Sav - ior, let thy powerful love Confirm our faith, our fears remove; Oh, sweetly reign in ev -'ry breast, And guide us to e-ter - nal rest.

Delight. C. M. Double.

H. A. LEWIS.



Soon may the Last Glad song.

G. F. R.

Maestoso.

1. Soon may the last glad song a-rise, Thro' all the millions of the skies, That song of triumph which records, That all the earth is now the Lord's.

2. Let thrones and pow'rs and kingdoms be, O-bed-ient, mighty God to thee! And o-ver land and stream and main Wave thou the sceptre of thy reign.

3. Oh let the glorious anthem swell, Let host to host the triumph tell, That not one rebel heart remains, But o - ver all the Savior reigns.

CHORUS.

Soon may the song a - rise! Soon may the song a - rise! That song of triumph which records That all the earth is now the Lord's.

Soon may the song a - rise! Soon may the song a - rise! That song of triumph which records That all the earth is now the Lord's.

may the song arise, may the song arise,

Return, O Wanderer!

G. F. R.

Andantino.

1. Re-turn, O wanderer to thy home, Thy Father calls for thee; No long-er far an ex-ile roam In guilt and mis-e - ry.

2. Re-turn, O wanderer to thy home, Thy Savior calls for thee; "The Spir-it and the Bride say come," Oh now for ref-uge flee.

3. Re-turn, O wanderer to thy home, 'Tis madness to de - lay; There are no par-dons in the tomb, And brief is mer-cy's day.

REFRAIN.

Re-turn, re-turn, re-turn, O wanderer to thy home, Re-turn, re-turn, O wanderer hear, Thy Father bids thee come.

Re-turn, re-turn, O wanderer to thy home, Re-turn, re-turn, O wanderer hear, Thy Father bids thee come.

Re-turn, re-turn,

I Am Kneeling at the Threshold.

JAMES R. MURRAY.

Con Moto.

1. I am kneeling at the threshold oh! so wea-ry, faint and sore, I am waiting for the dawning for the op'ning of the door; I am wait-ing till the Mas-ter shall bid me rise and come To the glo-ry of his presence, to the gladness of his home.

2. Oh, a wea-ry path I've traveled 'mid the darkness, storm and strife, Bearing ma-ny heavy burdens ev-er struggling for my life; But the dark storm now is breaking, my toil will soon be o'er— I am kneeling at the threshold, and my hand is on the door.

3. Are the an-gels, bless-ed mes-sengers that know no grief nor sin, Standing by the golden por-tals and prepared to let me in? Oh, my Lord I wait thy pleas-ure, thy time and way are best, But I'm worn and weary waiting, wilt thou, Father, give me rest?

The Sword of the Lord and of Gideon.

P. P. BLISS and G. F. ROOT.

Recitando.

1. It was midnight in the val-ley, and the camp was dark and still, Where the slumb'ring host of Midian lay a - long the sloping hill,

2. When the faint and fearful thousands had returned at God's command, By the chosen few and faithful vict'ry came to Gideon's band;

3. Christians soldiers be not fear-ful, onward with your Captain go, Ev - er "looking un - to Jesus," you shall con-quer ev-'ry foe.

When a blind-ing flash of torches, and a trumpet loud and shrill, Rang up and down the valley where the camp was dark and still.

Hear them giv - ing God the glo-ry as a-round the camp they stand, All wel-com-ing the host that had re - turned at God's command.

He hath triumphed, take your trumpets, let the world your vict'ry know, Sing, onward Christian soldiers, with your great Commander go.

CHORUS.

Blow ye the trum-pet, for the Lord hath made us free! Your blaz-ing lamps raise bright and high on ev-'ry signal tree! "The

Blow ye the trum-pet, for the Lord hath made us free! Your blaz-ing lamps raise bright and high on ev-'ry signal tree! "The

Sword of the Lord and of Gideon!" Shall be our bat-tle cry, As in that mighty arm of strength we march to vic-to-ry.

Sword of the Lord and of Gideon!" Shall be our bat-tle cry, As in that mighty arm of strength we march to vic-to-ry.

Realms of the Blest.

(Observe that Soprano is uppermost and Tenor next to Base.)

Andantino. GEO. F. ROOT.

1. We speak of the realms of the blest, That country so bright and so fair, And oft are its glo-ries con-fessed; But what must it be to be there!

2. We speak of the freedom from sin, From sorrow, temp-ta-tion and care, From tri-als without and with-in; But what must it be to be there!

3. We speak of its pathways of gold, Its walls decked with jewels so rare, Its won-ders and pleasures un-told; But what must it be to be there!

REFRAIN.

Oh what . . must it be, ... Oh what . . must it be, ... Oh what . . must it be . . . . to be there? . .

Oh what must it be to be there? Oh what must it be to be there? Oh what must it be to be there?

Oh what must it be to be there? Oh what must it be to be there? Oh what must it be to be there?

Varina. C. M. Double.

G. F. ROOT.

Allegretto.

1. There is a land of pure delight, Where saints im-mor-tal reign; In - fi - nite day excludes the night, And pleas-ures ban - ish pain.
2. Oh, could we make our doubts remove, Those gloom-y doubts that rise, And view the Ca-naan that we love, With un - be - cloud - ed eyes!

There ev - er-last - ing spring a-bides, And nev - er - fad - ing flowers; Death, like a nar - row sea, divides This heavenly land from ours.
Could we but climb where Mo-ses stood, And view the land-scape o'er, Not Jordan's stream, nor death's cold flood, Should fright us from the shore.

Evan. C. M.

Arr. by DR. MASON.

Moderato.

1. How are Thy serv-ants blest, O Lord! How sure is their de - fense! E - ter - nal wis-dom is their guide, Their help Om - ni - po-tence.
2. In midst of dangers, fears, and deaths, Thy good - ness we'll a - dore; We'll praise Thee for Thy mer-cies past, And hum - bly hope for more.
3. Our life, while Thou preserv'st that life, Thy sac - ri - fice shall be; And death, when death shall be our lot, Shall join our souls to Thee.

Rosedale. L. M.

GEO. F. ROOT.

1. Great God, to Thee my evening song With humble grat - i - tude I raise; Oh, let Thy mercy tune my tongue, And fill my heart with lively praise.
2. My days, un-cloud-ed as they pass, And ev - ery gen - tle, roll - ing hour, Are mon-u-ments of wondrous grace, And wit-ness to Thy love and power
3. Let hope in Thee mine eyelids close, With sleep refresh my fee - ble frame; Safe in Thy care may I re - pose, And wake with praises to Thy name.

Old Hundred. L. M.

W. FRANC.

Maestoso.

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re-deemer's name be sung, Thro' ev - 'ry land by ev - 'ry tongue.
2. E - ter-nal are thy mer-cies, Lord, E - ter - nal truth at-tends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

Boylston. S. M.

DR. L. MASON.

Andante.

1. Blest be the tie that binds Our hearts in Chris - tian love; The fel - low - ship of kin - dred minds Is like to that a - bove.
2. Be - fore our Fa - ther's throne We pour our ar - dent prayers; Our fears, our hopes, our aims are one, Our com-forts and our cares.

Olmutz. S. M.

ARR. BY DR. MASON.

Andantino.

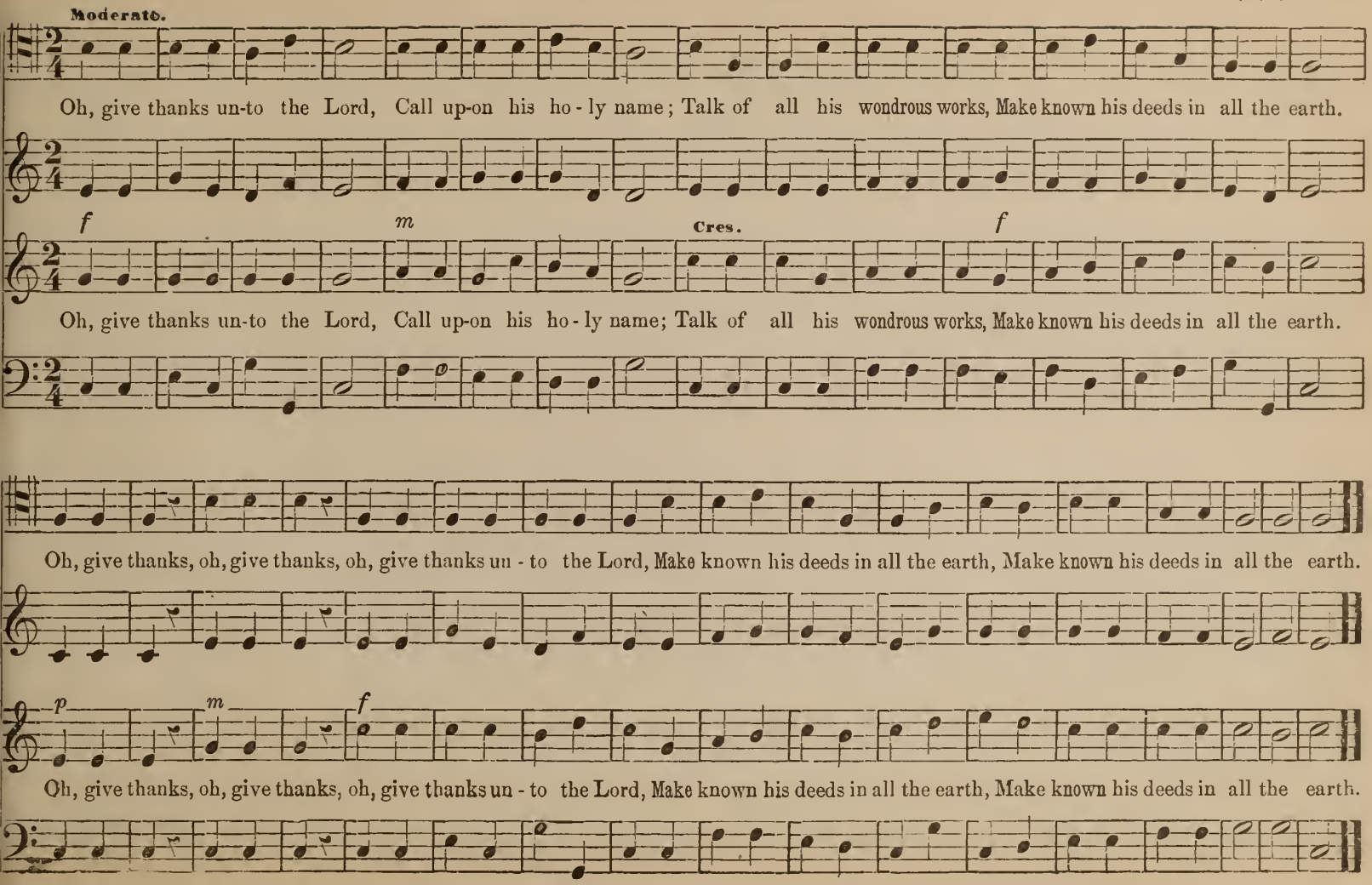
1. Your harps, ye trem - bling saints, Down from the wil - lows take; Loud to the praise of love di - vine Bid ev - 'ry string a - wake.
2. Tho' in a for - eign land, We are not far from home; And near - er to our house a - bove We ev - 'ry mo - ment come.

Pleyel's Hymn. 7s.

J. PLEYEL.

Moderato.

1. Chil-dren of the heav'n-ly King, As ye jour - ney, sweet - ly sing; Sing your Sav-ior's wor - thy praise, Glo-rious in his works and ways.
2. Ye are trav'l - ing home to God, In the way the fa - thers trod; They are hap - py now, and ye Soon their hap - pi - ness shall see.


Moderato.
Oh, give thanks un-to the Lord, Call up-on his ho-ly name; Talk of all his wondrous works, Make known his deeds in all the earth.
f
m
Cres.
f
Oh, give thanks un-to the Lord, Call up-on his ho-ly name; Talk of all his wondrous works, Make known his deeds in all the earth.
Oh, give thanks, oh, give thanks, oh, give thanks un-to the Lord, Make known his deeds in all the earth, Make known his deeds in all the earth.
p
m
f
Oh, give thanks, oh, give thanks, oh, give thanks un-to the Lord, Make known his deeds in all the earth, Make known his deeds in all the earth.

Sing Hallelujah.

Moderato.

Sing hal - le - lu - jah! Praise ye the Lord! Ten - der his mercies, Gracious his word; Let ev - 'ry na - tion u - nite to proclaim,

f *p* Cres.

Sing hal - le - lu - jah! Praise ye the Lord! Ten - der his mercies, Gracious his word; Let ev - 'ry na - tion u - nite to proclaim,

Now and for - ev - er, his wonder - ful name; Now and for - ev - er, Now and for - ev - er, Now and for - ev - er, his wonder - ful name.

m *f*

Now and for - ev - er, his wonder - ful name; Now and for - ev - er, Now and for - ev - er, Now and for - ev - er, his wonder - ful name.

Sing Aloud.

Moderato.

Sing a - loud, sing a - loud, sing a - loud to God our strength; Make a joy-ful noise un - to the God of Ja - cob, Make a joy - ful

f m Cres.

Sing a - loud, sing a - loud, sing a - loud to God our strength; Make a joy-ful noise un - to the God of Ja - cob, Make a joy - ful

f m f

noise un - to the Lord our King. Sing a - loud, sing a - loud, sing a - loud to God our strenght, Sing a-loud to God our strength.

f m f

noise un - to the Lord our King. Sing a - loud, sing a - loud, sing a - loud to God our strength, Sing a-loud to God our strength.

Be Strong in the Lord.

Begin long tones softly for the swell.

G. F. R.

Moderato.

Be strong in the Lord, be strong in the Lord, And he shall es - tab - lish thy heart, Be strong, be strong, And

Be strong in the Lord, be strong in the Lord, And he shall es - tab - lish thy heart, Be strong, be strong, And

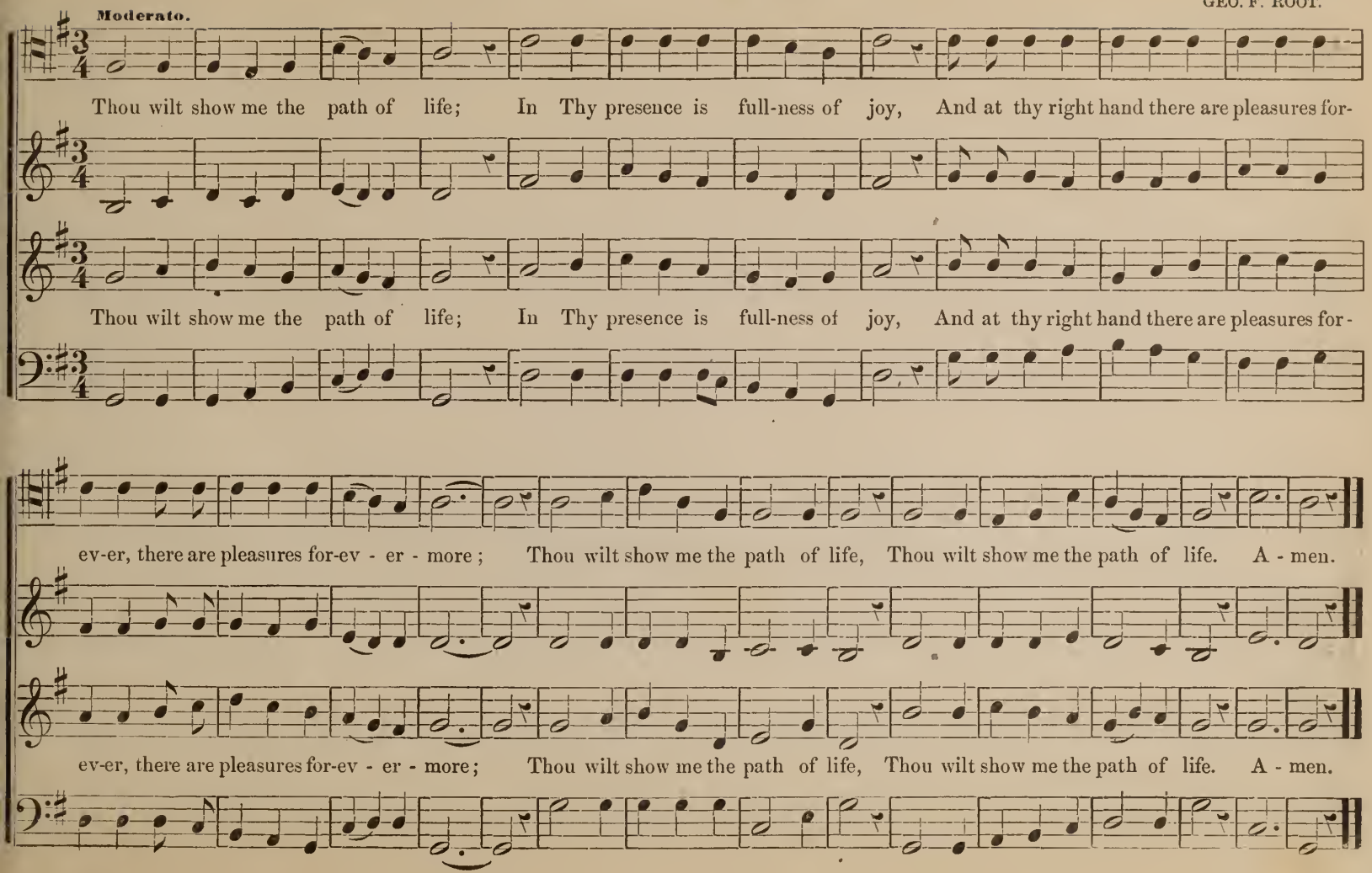
in the Lord, in the Lord,

he shall es - tab-lish thy heart, All ye who put your trust in the Lord, All ye who put your trust in the Lord. A - men.

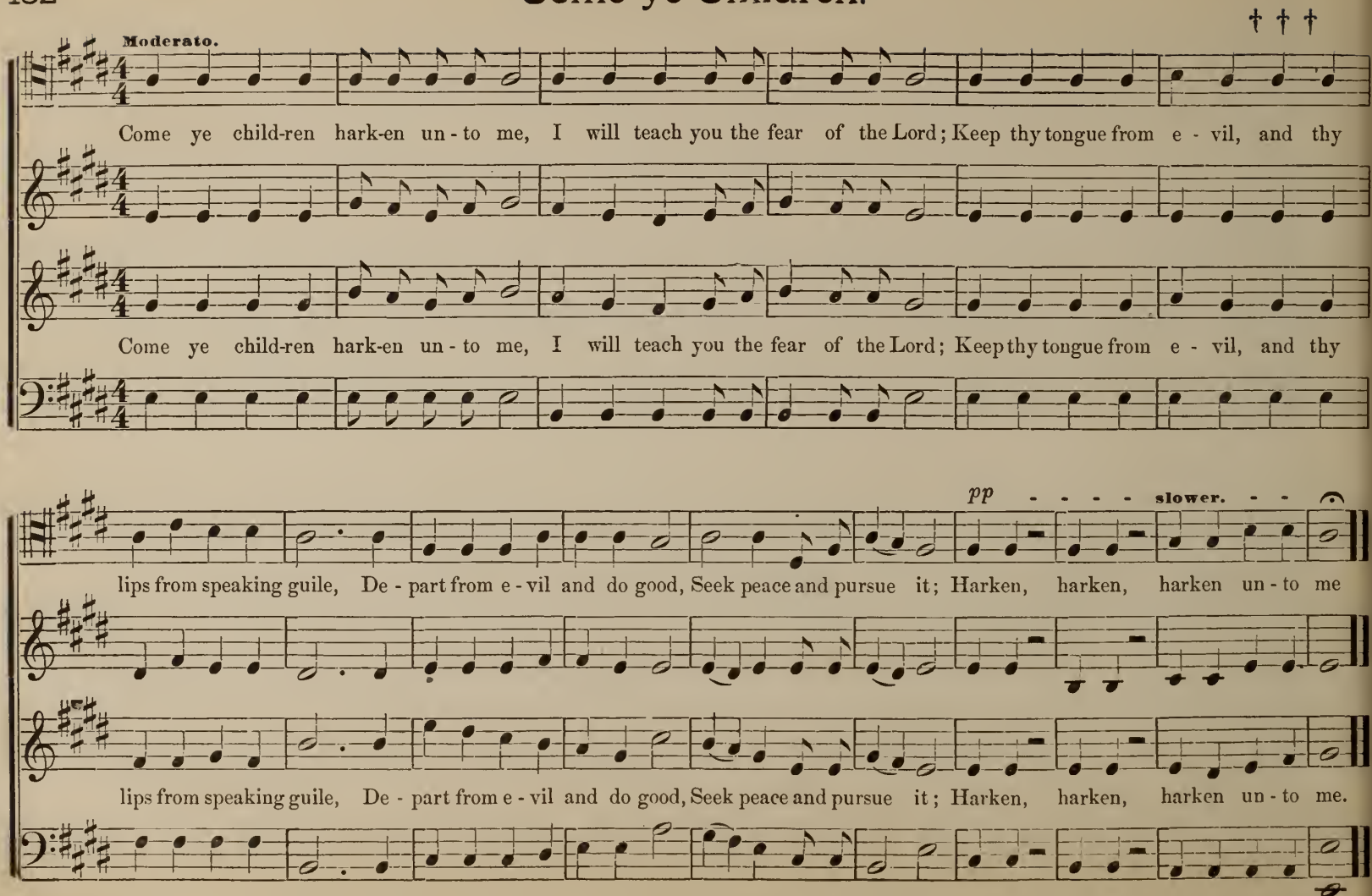
he shall es - tab-lish thy heart, All ye who put your trust in the Lord, All ye who put your trust in the Lord. A - men.

Thou wilt show me the Path of Life.

GEO. F. ROOT.



Come ye Children.



I will say of the Lord.

Moderato.

Fine.

I will say of the Lord, he is my Ref-uge and my Fortress, my God, in him, in him will I trust.

My God, in him, in him will I trust.

I will say of the Lord, he is my Ref-uge and my Fortress, my God, in him, in him will I trust.

D. C.

Surely he shall de - liv - er thee, Surely he shall de - liv-er thee, And under his wings shalt thou trust, And under his wings shalt thou trust.

Surely he shall de - liv-er thee, Surely he shall de - liv-er thee, And under his wings shalt thou trust, And under his wings shalt thou trust.

Seek ye the Lord

Moderato.

Seek ye the Lord while he may be found, Call ye up - on him while he is near, Let the wicked forsake his way and the unrighteous

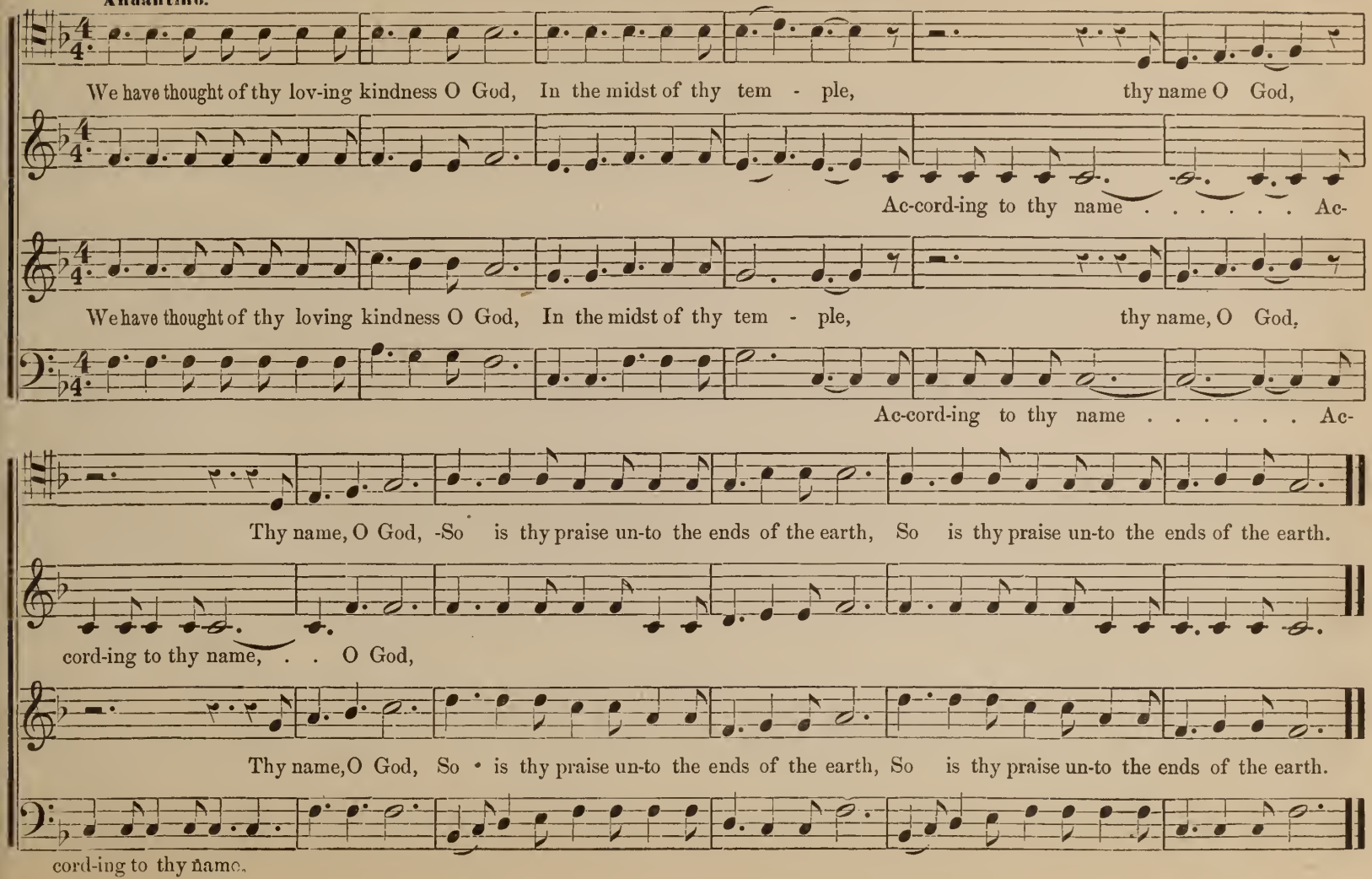
Seek ye the Lord while he may be found, Call ye up - on him while he is near, Let the wicked forsake his way and the unrighteous

Fine.

D. C.

man his thoughts, And let him return un - to the Lord, and let him re - turn un - to the Lord, And he will have mercy up - on him.

man his thoughts, And let him return un - to the Lord, and let him re - turn un - to the Lord, And he will have mercy up - on him.


Andantino.
We have thought of thy lov-ing kindness O God, In the midst of thy tem - ple, thy name O God,
Ac-cord-ing to thy name . . . . . Ac-
We have thought of thy loving kindness O God, In the midst of thy tem - ple, thy name, O God,
Ac-cord-ing to thy name . . . . . Ac-
Thy name, O God, -So is thy praise un-to the ends of the earth, So is thy praise un-to the ends of the earth.
cord-ing to thy name, . . O God,
Thy name, O God, So • is thy praise un-to the ends of the earth, So is thy praise un-to the ends of the earth.
cord-ing to thy name.

O Israel trust thou in the Lord.

From "New Song Era," by per.

GEO. F. ROOT.

Moderato.

O Is - ra - el, O Is - ra - el, Trust thou in the Lord, Trust thou in the Lord, He is their help, He is their help and their shield.

O Is - ra - el, O Is - ra - el, Trust in the Lord, Trust in the Lord, He is their help, He is their help and their shield.

Trust thou in the Lord, Trust thou in the Lord, He is their help and their shield.

He is their help and their shield, He is their help and their shield.

O Is-rael trust thou in the Lord, O house, O house of Aaron trust thou in the Lord, O ye that fear, O

He is their help and their shield, He is their help and their shield.

He is their help, He is their help and their shield, O Is - ra - el, O Is - ra - el,

ye that fear, the Lord, Trust in the Lord,

He is their help, He is their help and their shield, O Is - ra - el, O Is - ra - el,

Trust thou in the Lord, Trust thou in the Lord, He is their help, He is their help and their shield, Trust in the Lord, Trust in the Lord.

Trust in the Lord, Trust in the Lord, He is their help, He is their help and their shield, Trust in the Lord, Trust in the Lord.

Trust thou in the Lord, Trust thou in the Lord, He is their help and their shield, Trust in the Lord, Trust in the Lord,

Help Us, O God.

G. F. R.

Allegretto.

Help us, O God of our sal - va-tion, For the glo - ry of thy name; And de - liv - er us and purge a-way our sins, For

Help us, O God of our sal - va-tion, For the glo - ry of thy name; And de - liv - er us and purge a-way our sins, For

thy name's sake, A - men. Help us, O God of our sal - va-tion, help us, O God of our sal - va-tion, For the

thy name's sake, A - men. Help us, O God of our sal - va-tion, help us, O God of our sal - va-tion, For the

Help us, Help us, For the

1st time. 2d time. [only at close. Fine.

glo - ry of thy name, for the glo - ry of thy name, for the glo - ry of thy name, name, A - men, A - men.

glo - - - - - - - - - - - - - ry of thy name, name, A - men, A - men.

glo - ry of thy name, for the glo - ry of thy name, for the glo - ry

(Do not sing the "Amens" before singing this section.)

1st time. 2d time. D. C.

Turn us a - gain, O God of hosts, and cause thy face to shine And we shall be sa - ved, we shall be sa - ved.

Turn us a - gain, O God of hosts, and cause thy face to shine And we shall be sa - ved, we shall be sa - ved.

and cause thy face to shine and we shall be saved, shall be sa - ved, sa - ved, be sa - ved.

Be Telling of His Salvation.

GEO. F. ROOT.

Moderato.

f m

Praise the God of Is - rael, and glo - ri - fy his name. Be tell-ing of his sal - va - tion, be tell - ing of his sal - va - tion from day to day.

f

Praise the God of Is - rael, and glo - ri - fy his name. Be tell-ing of his sal - va - tion, be tell - ing of his sal - va - tion from day to day.

f

He hath re-deem - ed Je - ru - sa - lem. sal - va - tion, sal - va - tion, be tell-ing of his sal-

f

He hath re-deem - ed Je - ru - sa - lem. sal - va - tion, sal - va - tion, be tell-ing of his sal-

Be tell - ing of his sal - va - tion, be tell-ing of his sal - va - tion

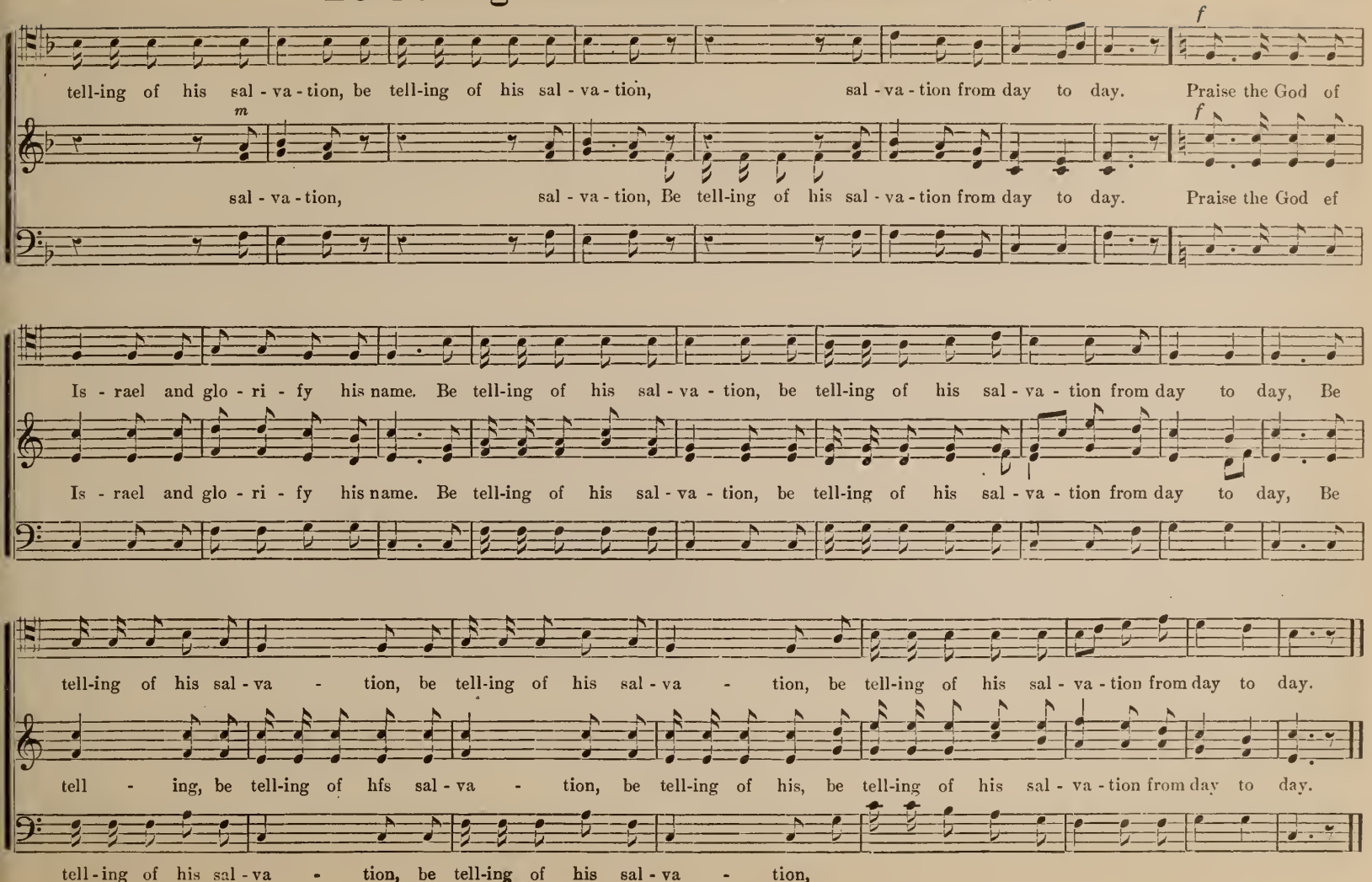
m f m

va - tion from day to day. Ex - alt his name, ex - alt his name, ex - alt his name for - ev - er, ex - alt his name for - ev - er. Be

va - tion from day to day. Ex - alt his name, ex - alt his name, ex - alt his name for - ev - er, ex - alt his name for - ev - er.

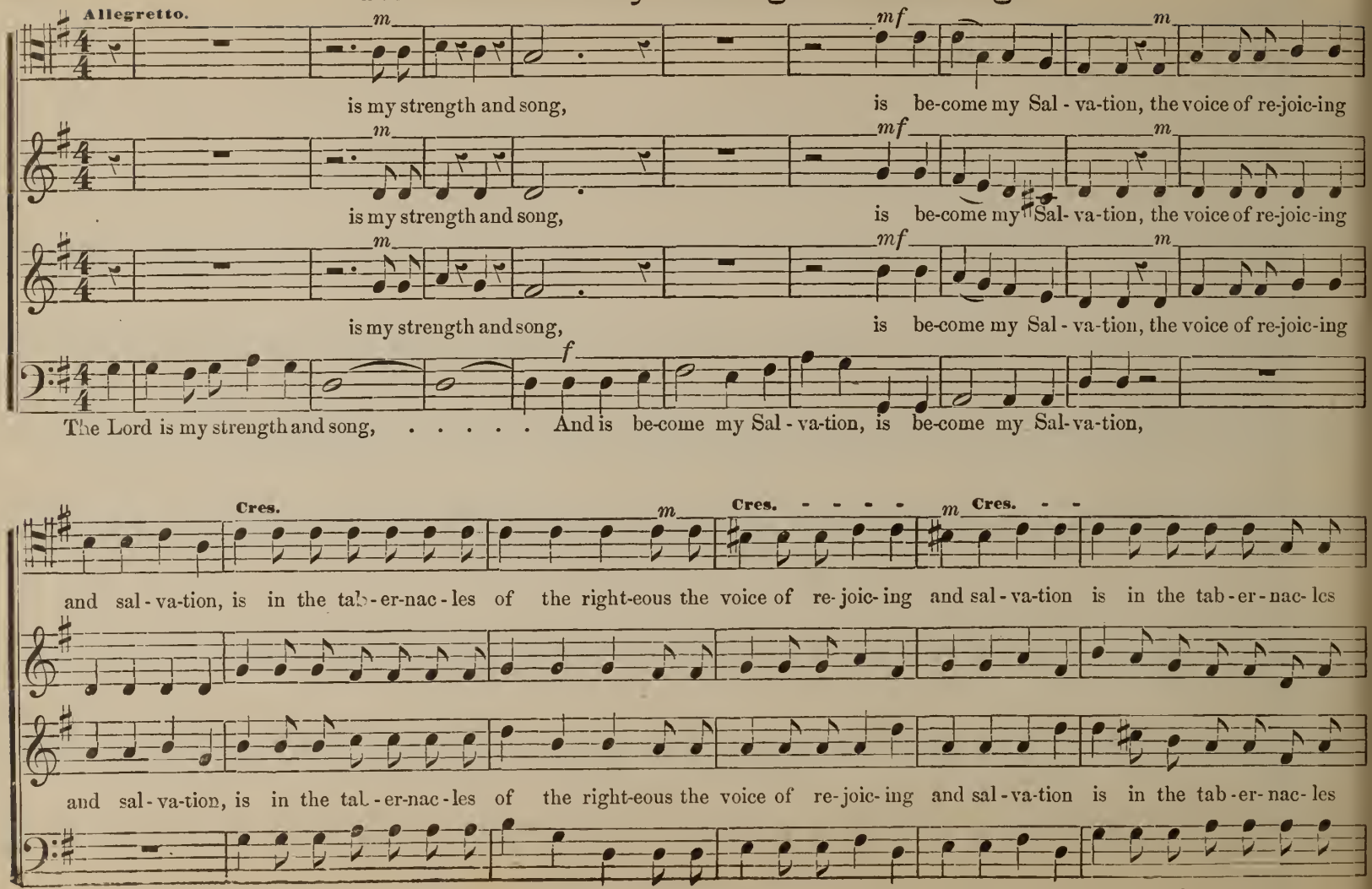
m f m

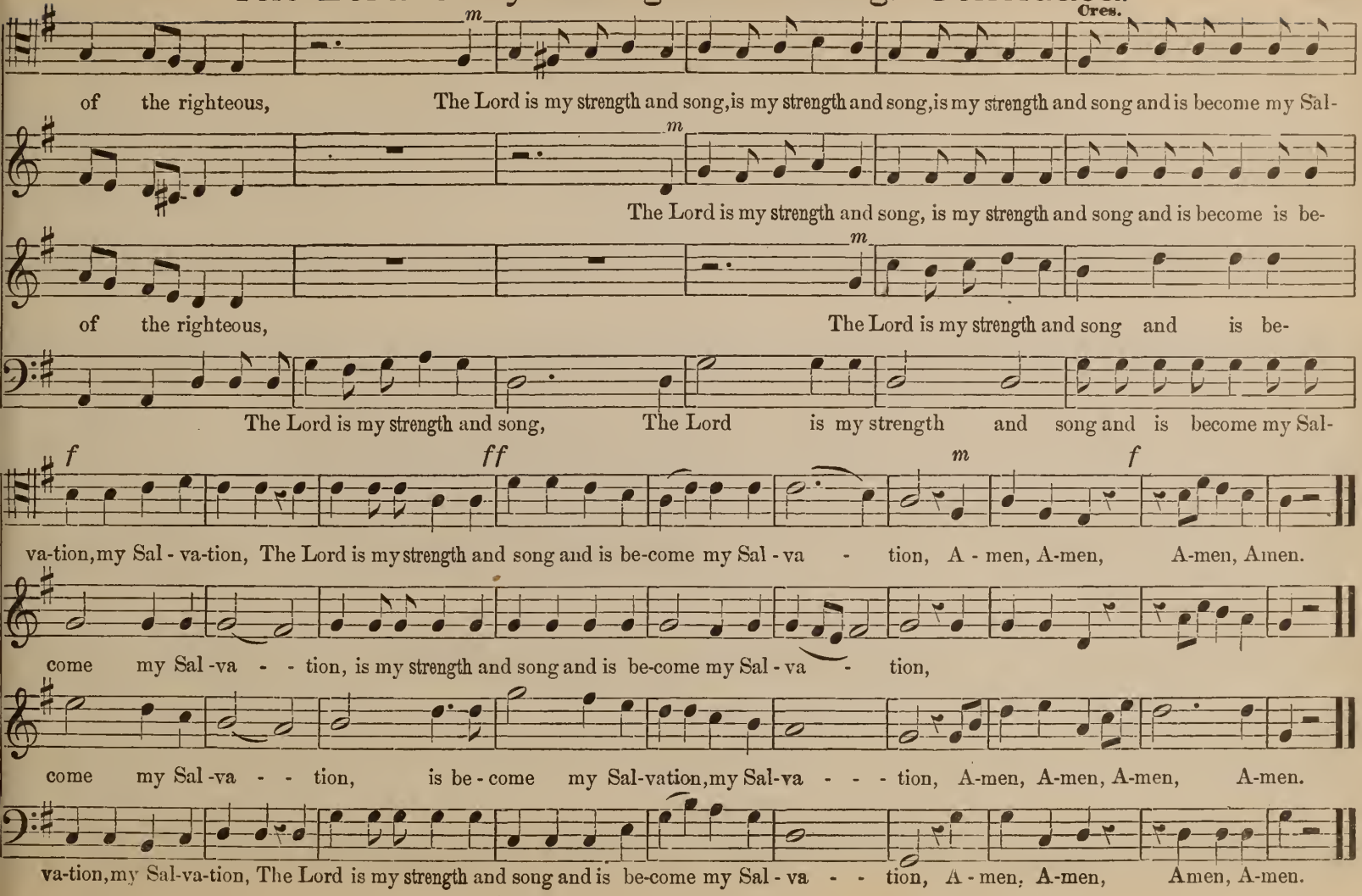
From "Palace of Song," by permission.


f
tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion, sal - va - tion from day to day. Praise the God of
m
f
sal - va - tion, sal - va - tion, Be tell-ing of his sal - va - tion from day to day. Praise the God ef
Is - rael and glo - ri - fy his name. Be tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion from day to day, Be
Is - rael and glo - ri - fy his name. Be tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion from day to day, Be
tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion, be tell-ing of his sal - va - tion from day to day.
tell - ing, be tell-ing of hfs sal - va - tion, be tell-ing of his, be tell-ing of his sal - va - tion from day to day.
tell - ing of his sal - va - tion, be tell-ing of his sal - va - tion,

The Lord is My Strength and Song.

G. F. R.




m
Cres.
of the righteous, The Lord is my strength and song, is my strength and song, is my strength and song and is become my Sal-
m
The Lord is my strength and song, is my strength and song and is become is be-
m
of the righteous, The Lord is my strength and song and is be-
The Lord is my strength and song, The Lord is my strength and song and is become my Sal-
f
ff
m
f
va-tion, my Sal - va-tion, The Lord is my strength and song and is be-come my Sal - va - tion, A - men, A-men, A-men, Amen.
come my Sal -va - - tion, is my strength and song and is be-come my Sal - va - tion,
come my Sal -va - - tion, is be - come my Sal-vation, my Sal-va - - - tion, A-men, A-men, A-men, A-men.
va-tion, my Sal-va-tion, The Lord is my strength and song and is be-come my Sal - va - - tion, A - men, A-men, Amen, A-men.

I will Extol Thee.

C. C. CASE.

Moderato.

I will ex - tol thee my God, O King, And I will praise thy name for - ev - er and for - ev - er, I will ex - tol thee my

I will ex - tol thee my God, O King, And I will praise thy name for - ev - er and for - ev - er, I will ex - tol thee my

God, O King, And I will praise thy name for-ev - er and for - ev - er, Ev-ery day will I bless thee and I will praise thy name,

God, O King, And I will praise thy name for-ev - er and for - ev - er, Ev-ery day will I bless thee and I will praise thy name,

Ev - ery day will I bless thee and I will praise thy name, I will bless thee, Ev - ery day will I bless thee, Ev-ery day will I

Ev - ery day will I bless thee and I will praise thy name, Ev - ery day will I bless thee, Ev-ery day will I

bless thee and I will praise thy name for - ev - er-more, for - ev - er - more. I will ex - tol thee my God, O King,

bless thee and I will praise thy name for - ev - er-more, for - ev - er - more. I will ex - tol thee my God, O King,

And I will praise thy name for - ev - er and for - ev - er, I will praise I will praise thy name for - ev - er - more,

And I will praise thy name for - ev - er and for - ev - er, I will praise thy name for - ev - er - more,

I will praise and bless thy ho - ly name for-ev - er - more, I will praise and bless thy ho - ly name for - ev - er - more. A-men, A - men.

I will praise and bless thy ho - ly name for-ev - er - more, I will praise and bless thy ho - ly name for - ev - er - more. A-men, A - men.

As the Mountains are Round about Jerusalem.

G. F. R.

Moderato.

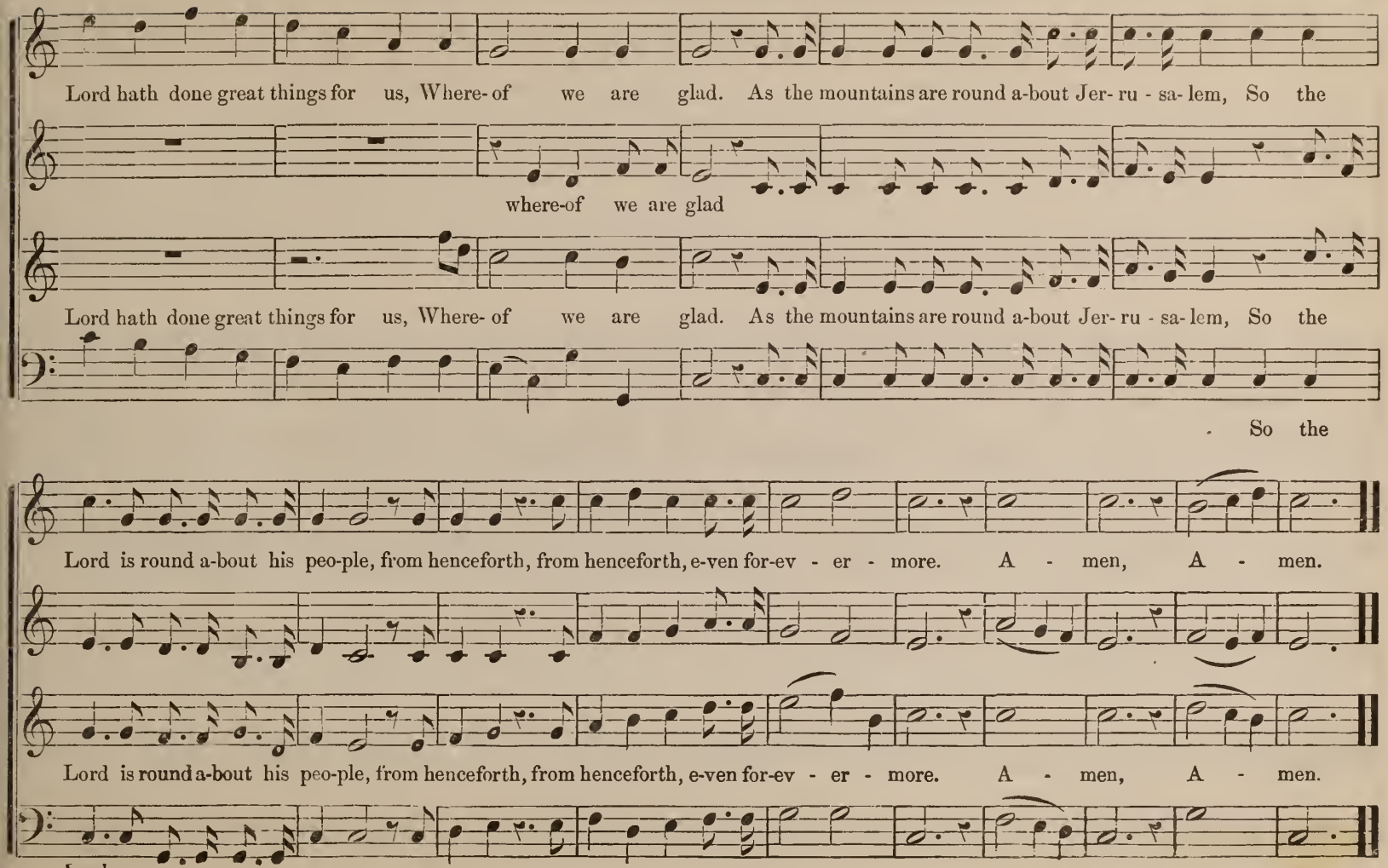
As the moun-tains are round a-bout Je-ru-sa-lem, So the Lord is round a-bout his peo-ple, from henceforth, from

As the moun-tains are round a-bout Je-ru-sa-lem, So the Lord is round a-bout his peo-ple, from henceforth, from

So the Lord

hence-forth e-ven for ev-er, The Lord hath done great things for us, we are glad, we are glad, The

hence-forth e-ven for ev-er, The Lord hath done great things for us, Where-of we are glad, where-of we are glad, The


Lord hath done great things for us, Where- of we are glad. As the mountains are round a-bout Jer- ru - sa- lem, So the
where-of we are glad
Lord hath done great things for us, Where- of we are glad. As the mountains are round a-bout Jer- ru - sa- lem, So the
So the
Lord is round a-bout his peo-ple, from henceforth, from henceforth, e-ven for-ev - er - more. A - men, A - men.
Lord is round a-bout his peo-ple, from henceforth, from henceforth, e-ven for-ev - er - more. A - men, A - men.
Lord

Praise Waiteth for Thee. Opening or Thanksgiving Chorus.

C. C. CASE.

Joyfully.

Praise waiteth for thee, Praise waiteth for thee, Praise waiteth for thee, O God in Zi - on,

Praise waiteth for thee . . . . Praise waiteth for thee . . . . Praise waiteth for thee, O God in Zi - on,

Praise waiteth for thee,

1st time Duet. Sop. & Alto. 2d time Chorus.

Praise waiteth for thee, O God in Zi - on, Thou vis-it-est the earth and wa - t'rest it, Thou makest, thou makest it soft with showers.

Praise waiteth for thee, O God in Zi - on, Thou vis-it-est the earth and wa - t'rest it, Thou makest, thou makest it soft with showers.

Thou crownest the year, Thou crownest the year with thy goodness and thy paths drop fat-ness,

Thou crownest the year, Thou crownest the year, Thou crownest the year with thy goodness and thy paths drop fat-ness,

Thou crownest the year, Thou crownest the year, the year,

Duet. Sop. & Alto.

They drop up-on the pastures of the wild-er-ness, They drop up-on the pastures of the wild-er-ness, And the lit-tle hills re-joice on

On ev - - - ery side.

ev-ery side, The lit-tle hills re-joice on ev-ery side.

The pas-tures are cloth-ed with flocks,

The pastures are cloth-ed with flocks, ... The

The val-leys are cov-er-ed with corn, They shout for joy, they shout, they shout, they al-so sing, They shout for joy,

The val-leys are cov-er-ed with corn, They shout for joy, they shout, they al-so sing, They shout for joy,

pas-tures are cloth-ed with flocks . . . . . They shout for joy the shout for joy,

They shout, they shout, they al-so sing, they shout, they al-so sing, they shout, they al-so sing, They shout, they shout for joy, they al-so sing.

They shout . . . . . and sing.

They shout, they al-so sing, they shout and sing, they shout and sing, They shout, they shout for joy, they al-so sing.

They al-so sing, they al-so sing,

Blessed be the Name of the Lord Forever. Solos and Chorus.

G. F. R.

SOLO. Baritone.

Bless-ed be the name of the Lord for - ev - er. Bless-ed be the name of the Lord . . . Bless - ed be the name of the

CHORUS.

The name of the Lord.

Lord for - ev - er, for wis - dom and might are his . . .

CHORUS. *p*

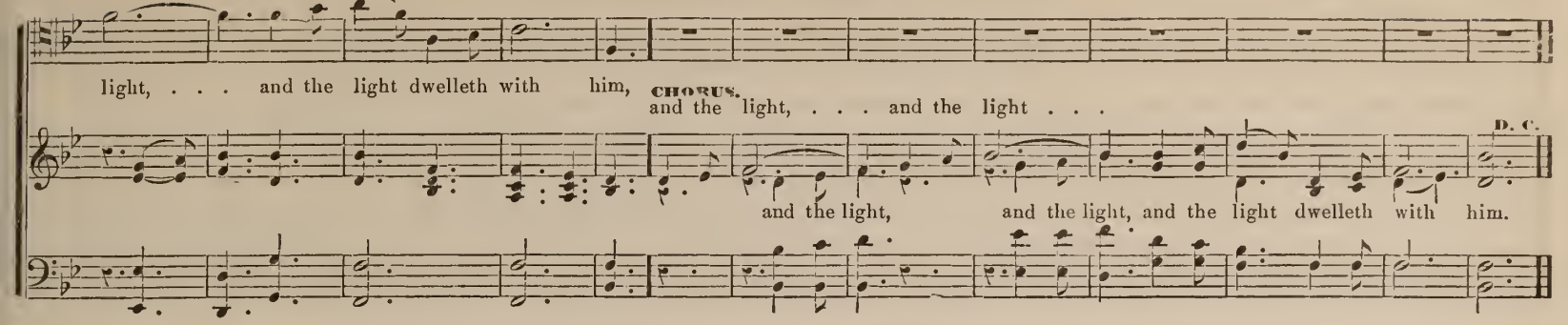
are his. Oh! Bless-ed be the name of the Lord for - ev - er, for wis - dom and

SOLO Base.

He reveal-eth the deep and se - cret things, He knoweth what is in the dark - ness, and the light, and the

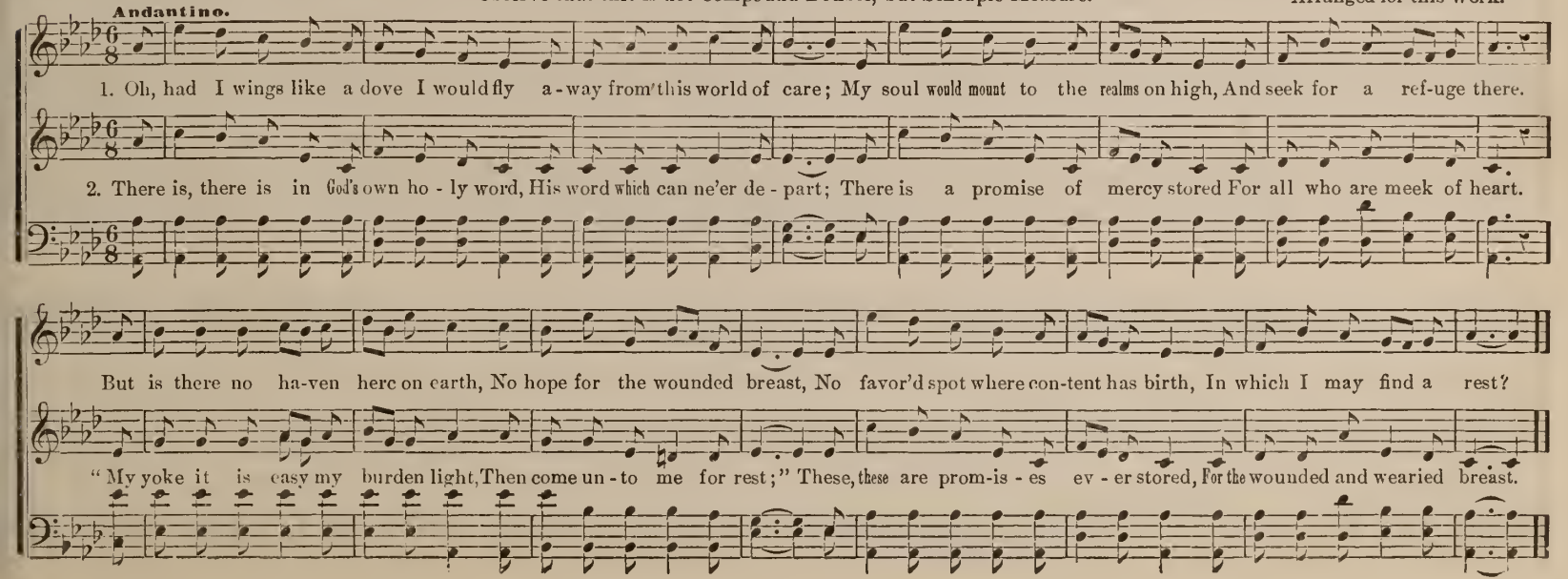
Fine.

might are his, are his.



The Wings of a Dove.

Observe that this is not Compound Donble, but Sextuple Measure. Arranged for this Work.



Praise Him.

C. C. CASE.

Maestoso.

Praise him, Praise the Lord, Praise him, Praise the Lord, Praise him, Praise the Lord, Praise him, glo-ry be un - to his name,

Praise him, Praise the Lord, Praise him, Praise the Lord, Praise him, Praise the Lord, Praise him, glo-ry be un - to his name, Praise ye the Lord of the

har vest Who hath cov - ered the earth with his good - ness, Who send-eth the rain in its sea - son, Bringing fruit in its time to all.

Praise ye the Lord of the har - vest, Who hath cov-ered the earth with his good - ness, Who send- eth the rain in its sea - son, Bring-ing

Praise ye the Lord of the har - vest, Who hath cov-ered the earth with his good - ness, Who send- eth the rain in its sea - son, Bring-ing

fruit in its time to all. O that men would

fruit in its time to all. O that men would praise him for his goodness, O that men would praise him for his good-ness, O that

O that men would

praise the Lord, would praise him for his goodness, O that men would praise the Lord, would praise him for his goodness, Praise him, Praise the Lord,

men would praise him for his goodness, O that men would praise him for his goodness, Praise him, Praise the Lord,

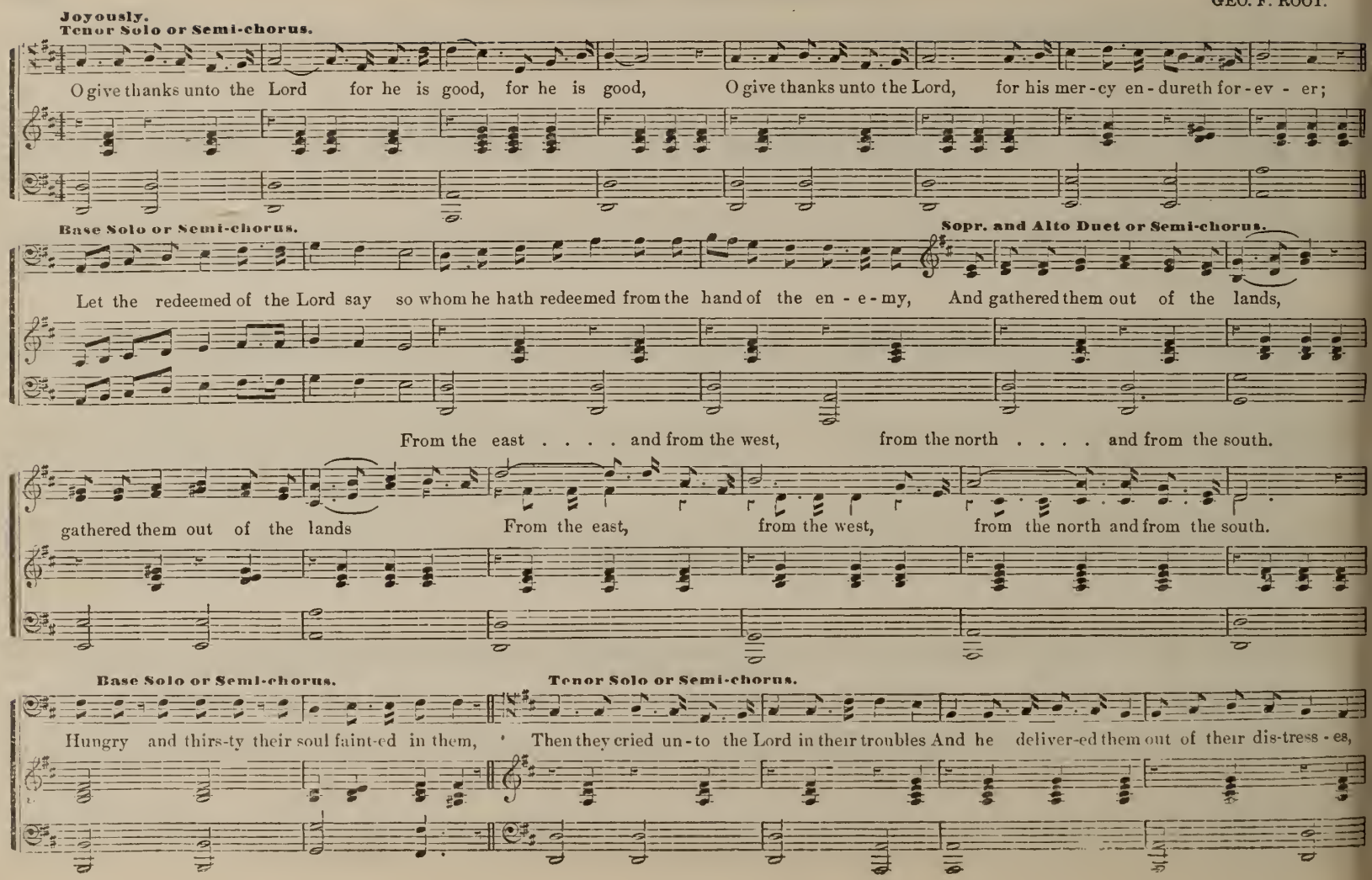
praise the Lord, O that men would praise the Lord,

Praise him, Praise the Lord, Praise him, Praise the Lord, Praise him, glo-ry be un-to his name, Praise, praise the Lord, Praise, praise the Lord.

Praise him, Praise the Lord. Praise him, Praise the Lord, Praise him, glo-ry be un-to his name, Praise, praise the Lord, Praise, praise the Lord.

Thank-Offering.

GEO. F. ROOT.



Slower. FULL CHORUS.

And he de-livered them out of their distresses. O that men would praise the Lord for his good - ness, for his good - ness, O that men would

O that men would praise the Lord for his good - ness, for his good - ness, O that men would

praise the Lord for his won-der - ful, won-der - ful works; O that men would praise the Lord for his good - ness, for his good - ness, And

praise the Lord for his won-der - ful, won-der - ful works; O that men would praise the Lord for his good - ness, for his good - ness, And

his wonderful works, O that

The effect of an accidental does not continue beyond the measure in which it occurs.

Slower.

for his wonderful works un - to the chil - dren of men, would praise the Lord, would praise the Lord, A - men.

O that men . . would praise the Lord,

for his wonderful works un - to the chil - dren of men, would praise the Lord, would praise the Lord, A - men.

The Lord is Gracious.

JAMES R. MURRAY.

The Lord is gra - cious and full of com - pas - sion, slow to an - ger and of great mer - cy, The

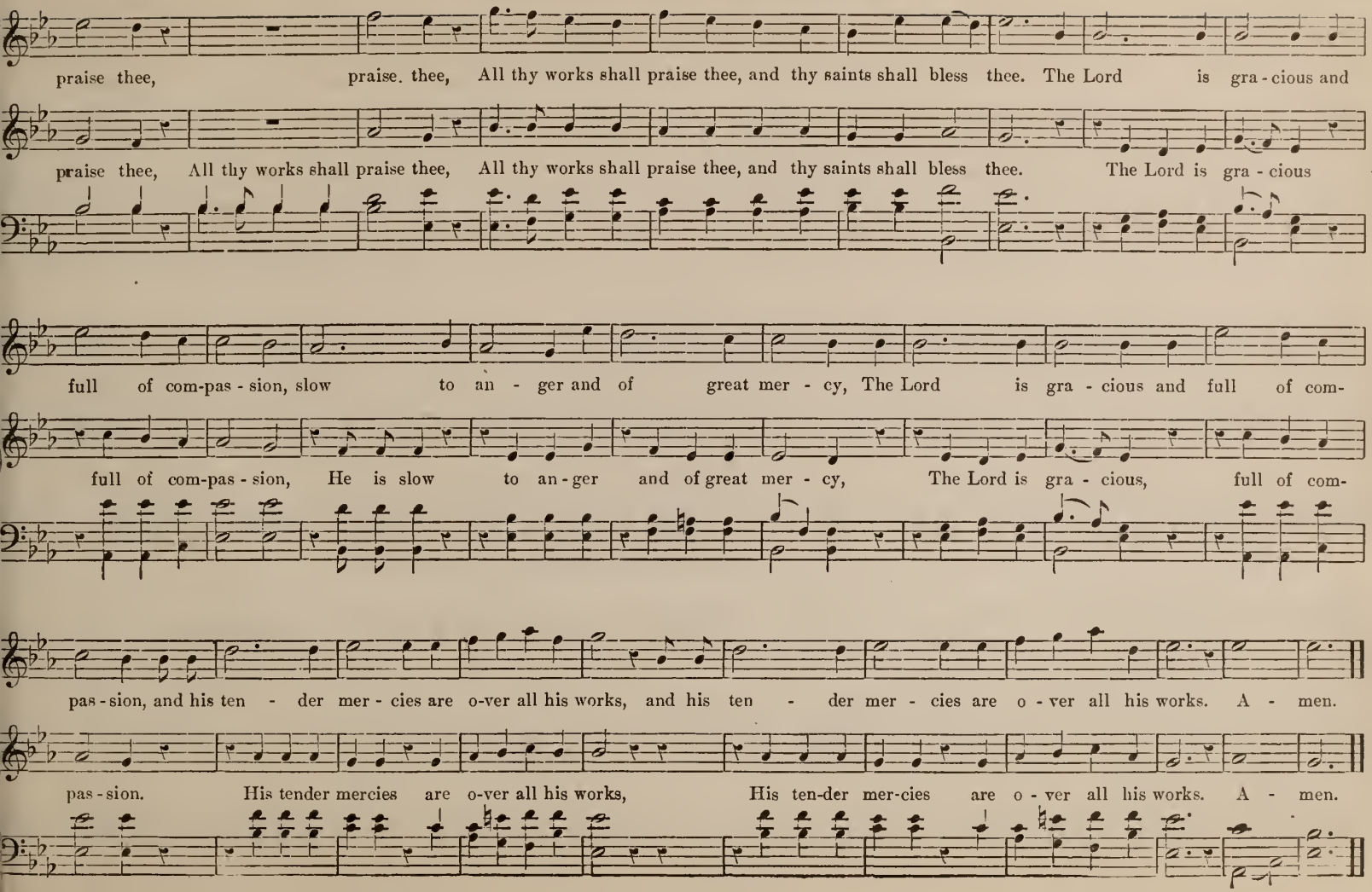
The Lord is gra - cious, full of com - pas - sion, He is slow to an - ger and of great mer - cy,

Lord is gra - cious and full of com - pas - sion, and his ten - der mer - cies are o - ver all his works.

The Lord is gra - cious, full of com - pas - sion, His ten - der mer-cies are o - ver all his works.

praise thee, praise thee, . All thy works shall praise thee, and thy saints shall bless thee,

All thy works shall praise thee, All thy works shall praise thee, All thy works shall praise thee, and thy saints shall bless thee, All thy works shall


praise thee, praise. thee, All thy works shall praise thee, and thy saints shall bless thee. The Lord is gra - cious and
praise thee, All thy works shall praise thee, All thy works shall praise thee, and thy saints shall bless thee. The Lord is gra - cious
full of com-pas - sion, slow to an - ger and of great mer - cy, The Lord is gra - cious and full of com-
full of com-pas - sion, He is slow to an - ger and of great mer - cy, The Lord is gra - cious, full of com-
pas - sion, and his ten - der mer - cies are o-ver all his works, and his ten - der mer - cies are o - ver all his works. A - men.
pas - sion. His tender mercies are o-ver all his works, His ten-der mer-cies are o - ver all his works. A - men.

Ho! Every one that Thirsteth.

S. G. SMITH.

Allegretto.

Ho! every one that thirst-eth, Ho! every one that thirst-eth, O

Ho! every one that thirst-eth, Ho! every one that thirst-eth, Come ye to the waters, Come ye to the wa - ters, And

Ho! every one that thirst-eth, O

come ye to the waters, Come ye, come ye, buy and eat; Yea come, buy wine, buy wine and milk without money and without price, Buy

he that hath no mon-ey come ye buy and eat, yea come and buy without money and without price; Buy

come ye to the waters, Come ye, come ye, buy and eat, Yea come buy wine, buy wine and milk Buy

wine and milk, buy wine and milk without money and without price. Hearken dil - i - gently un-to me and eat ye that which is good, In-

wine and milk without money and without price. Hearken dil - i - gently un-to me and eat ye that which is good, In-

wine and milk, buy wine and milk without money and without price.

- cline your ear and come un-to me, Hear and your soul shall live ; Hearken dil - i - gent-ly un-to me, And eat ye that which is

O hearken, heark - en, un-to me, eat ye that which is

- cline your ear and come un-to me, Hear and your soul shall live ; Hearken dil - i - gent-ly un-to me, And eat ye that which is

good. Incline your ear and come unto me, Hear and your soul shall live.

Ho! every one that

good. Incline your ear and come unto me, O hear and live. Ho! every one that thirsteth, Ho! every one that

good. Incline your ear and come unto me, Hear and your soul shall live.

Ho! Every one that Thirsteth. Continued.

Ho! every one that thirst-eth, Ho! every one that thirst-eth, O come ye to the waters, come ye, come ye buy and

thirst-eth, Come ye to the waters, Come ye to the wa - ters, And he that hath no money come ye, buy and

thirst-eth, Come ye to the waters, Come ye to the wa - ters, And he that hath no money come ye, buy and

Ho! every one that thirst-eth, O come ye to the waters, come ye, come ye buy and

eat. Yea come buy wine, buy wine and milk without money and without price; Buy wine and milk, buy wine and milk without money and without

eat. Yea come and buy without money and without price; Buy wine and milk without money and without

eat.

eat. Yea come buy wine, buy wine and milk without money and without price; Buy wine and milk, buy wine and milk without money and without

price. O come ye to the waters, O come ye to the waters, Buy wine, and milk without

price.

price. O come, ... O come, ... O come buy wine and milk with-out

price. O come ye to the waters, O come ye to the waters, Buy wine, and milk without

money and without price, Come buy, Come buy, Come buy Without money and without price, Come, come, come, come.

money and without price, Come buy, Come buy, Come buy, Without money and without price, Come, come, come, come.

money and without price, O come, Come buy, Come buy, Come buy,

Hallelujah to the Father.

C. C. CASE.

Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah to the Fa - ther, the Son, the Son, Th'e-ter - nal Son of God.
and the Son, and the Son,

Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah to the Fa - ther, the Son, the Son, Th'e-ter - nal Son of God.

Hal-le-lu - jah, Hal-le-lu - jah, Hal-le - lu - jah to the Fa - ther, the Son, the Son, Th'e-ter - nal Son of God.
and the Son, The Son,

Hal-le-lu - jah, Hal-le - lu - jah, Hal-le - lu - jah to the Fa - ther, the Son, the Son, Th'e-ter - nal Son of God.

BASS SOLO.

Praise ye the Lord, ye ev - er - last-ing choir in ho - ly, ho - ly, ho - ly songs of joy. . . Praise ye the Lord, ye

CHORUS.

Praise ye the Lord, Praise ye the Lord, Praise ye heavenly choir, in ho - ly, in ho - ly, holy songs of joy. Praise ye the Lord, Praise ye the Lord.

1st time 2d time

ev - er-last-ing choir in ho - ly songs, in ho - ly songs, in ho - ly, ho-ly songs of joy, in ho - ly songs of joy, joy

Praise ye heavenly choir in ho - ly, ho-ly songs, in ho - ly, ho-ly songs, in ho - ly songs of joy, in ho - ly, ho - ly songs of joy, joy.

FULL CHORUS.

Hal-le-lu - jah, Hal-le-lu - jah, Hal-le - lu - jah to the Fa - ther, Worlds unborn shall sing his glory, The ex-alt - ed Son of God;

Hal-le - lu - jah, Hal-le-lu - jah, Hal-le - lu - jah to the Fa - ther, Worlds unborn shall sing his glory, The ex alt - ed Son of God;

Worlds unborn shall sing his glo - ry, The ex-alt - ed Son, the Son of God; Hal - le - lu - jah A - men, Hal - le - lu - jah A - men.

Worlds unborn shall sing his glo - ry, The ex-alt - ed Son, the Son of God; Hal - le - lu - jah A - men, Hal - le - lu - jah A - men.

Wake! the Holy Spirit Calls.

NORMAN T. GASSETTE. FREDERIC W. ROOT.

Maestoso.

1. Wake! the Ho-ly Spir - it calls thee, From thy tor - por now a-wake! Calls thee to be up and do - ing, Bear the cross for Je - sus'

2. Tell the sto - ry of re-demption, Of the precious love he had, For the wea - ry, heav-y la - den, For the lone-ly and the

3. Struggling manhood stands in fet - ters Weld-ed by strong hab - it's force, Mind seems lost and love seems shattered, Life but hopeless in its

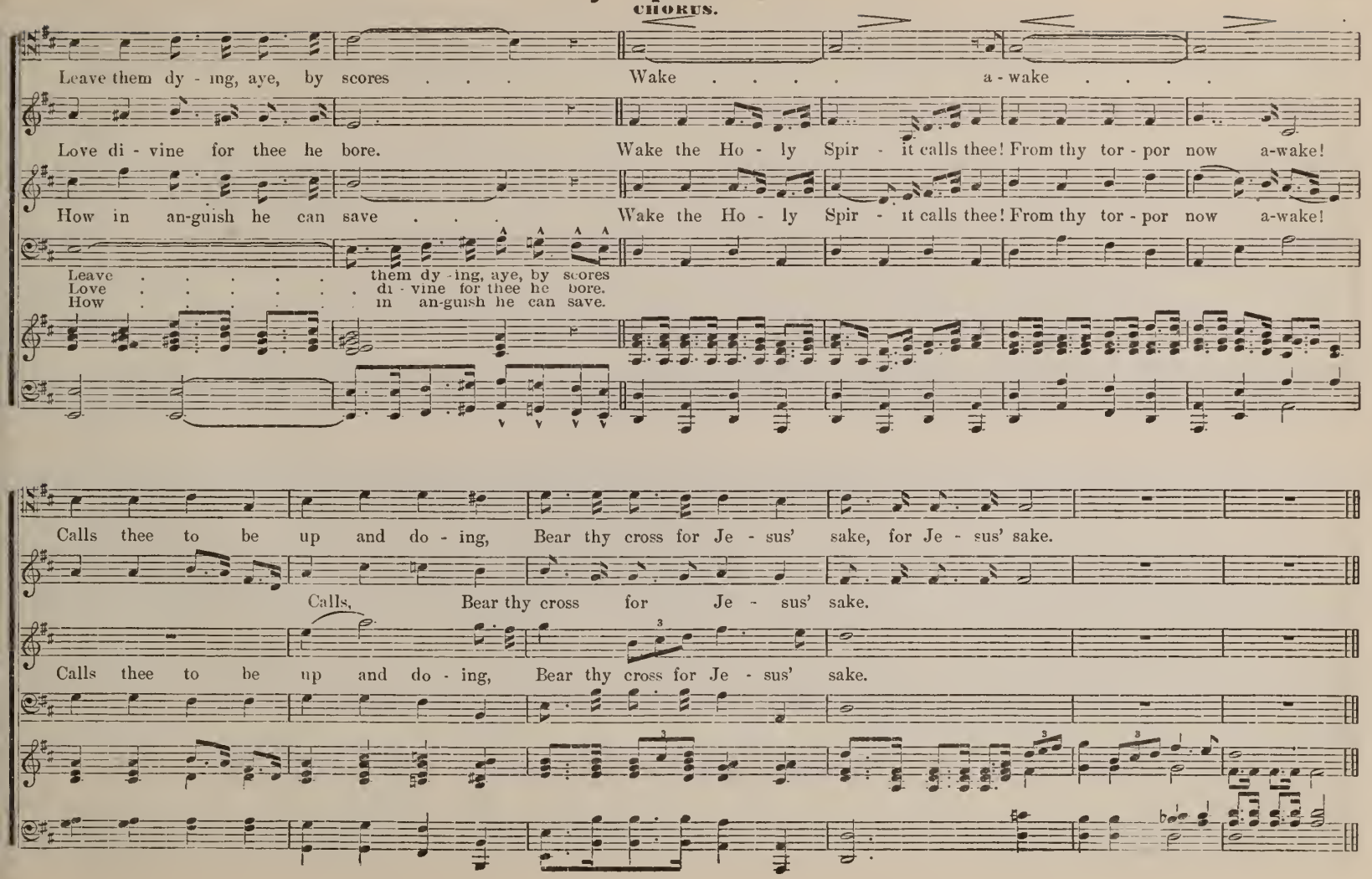
Bear the cross . . .
For the lone - -
Life but hope - -

sake; . . . Hopeless, un - for - giv - en sin - ners, Per - ish at thy ver - y doors, While ye sleep-ing vine-yard work-ers

sad, . . . How he died from sin to save us, Of the crown of thorns he wore, Sav - ior thine, O bless - ed Je - sus,

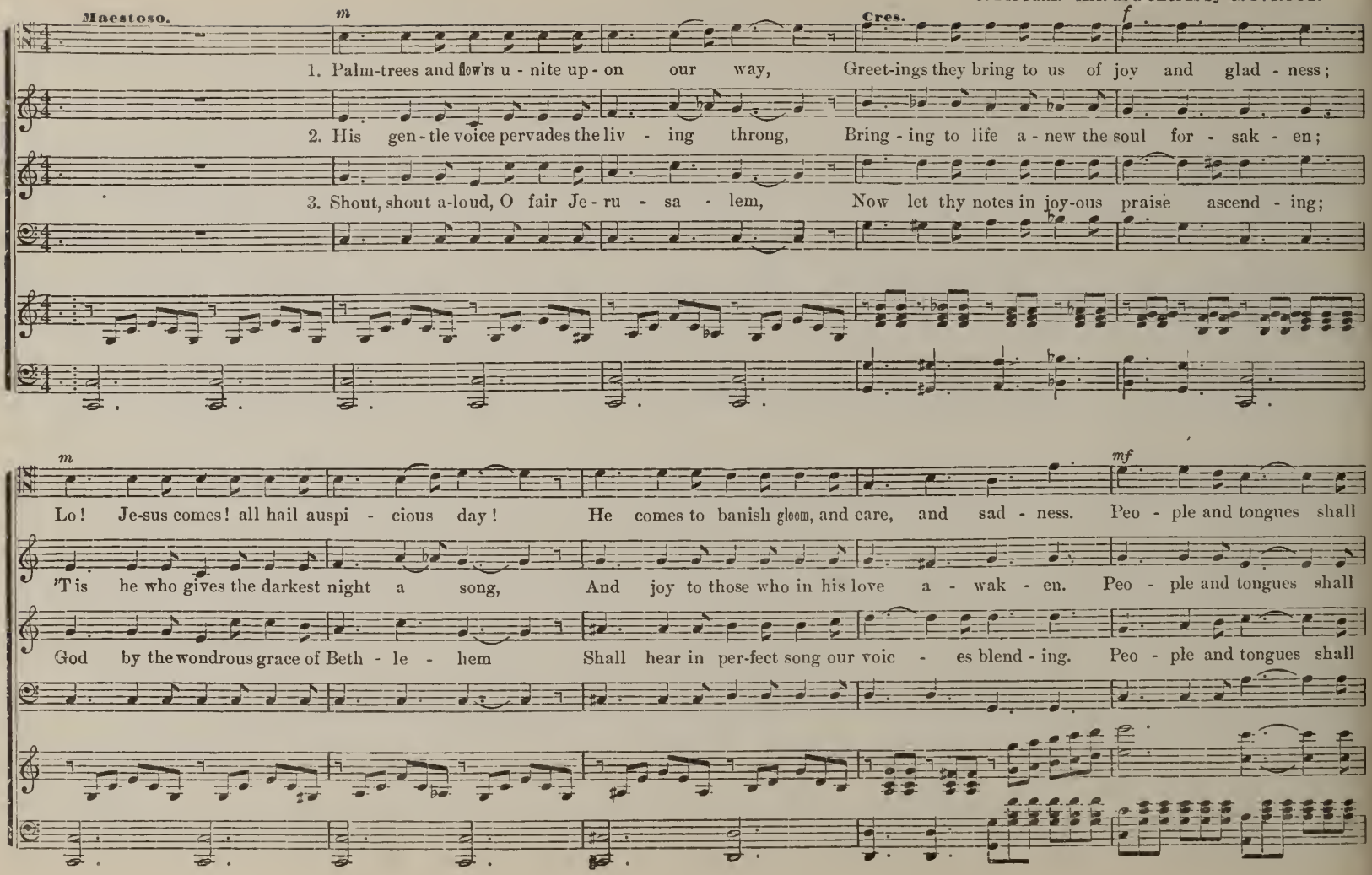
course . . . Tell the hope-less of the Sav-ior, Je - sus whom the Fa - ther gave, How in weakness he can strengthen,

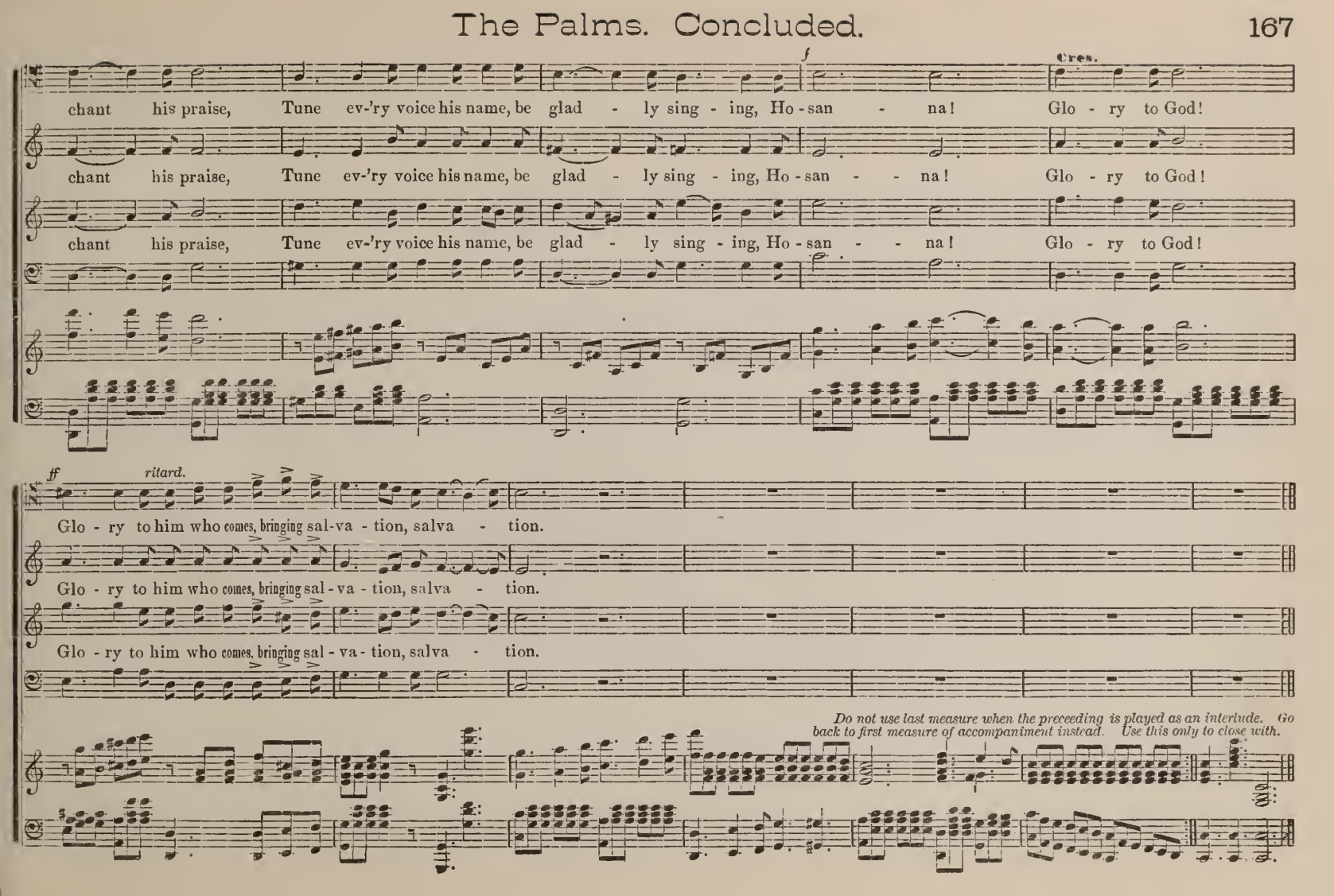
- for Je - sus' sake,
- ly and the sad,
- less in its course,


CHORUS.
Leave them dy - ing, aye, by scores . . . Wake . . . . a - wake . . . .
Love di - vine for thee he bore. Wake the Ho - ly Spir - it calls thee! From thy tor - por now a-wake!
How in an-guish he can save . . . Wake the Ho - ly Spir - it calls thee! From thy tor - por now a-wake!
Leave . . . . . them dy - ing, aye, by scores
Love . . . . . di - vine for thee he bore.
How . . . . . in an-guish he can save.
Calls thee to be up and do - ing, Bear thy cross for Je - sus' sake, for Je - sus' sake.
Calls, Bear thy cross for Je - sus' sake.
Calls thee to be up and do - ing, Bear thy cross for Je - sus' sake.

The Palms.

J. FAURE. Arr. as a Chorus by G. F. ROOT.




f
Cres.
chant his praise, Tune ev-'ry voice his name, be glad - ly sing - ing, Ho - san - na! Glo - ry to God!
chant his praise, Tune ev-'ry voice his name, be glad - ly sing - ing, Ho - san - - na! Glo - ry to God!
chant his praise, Tune ev-'ry voice his name, be glad - ly sing - ing, Ho - san - - na! Glo - ry to God!
ff
ritard.
Glo - ry to him who comes, bringing sal-va - tion, salva - tion.
Glo - ry to him who comes, bringing sal - va - tion, salva - tion.
Glo - ry to him who comes, bringing sal - va - tion, salva - tion.
Do not use last measure when the preceeding is played as an interlude. Go back to first measure of accompaniment instead. Use this only to close with.

The Choral Song of Heaven.

GEO. F. ROOT.

Chorus as in the distance. Do not let the power rise higher than pianissmo.

pp

A-men, A-men, Bless-ing and glo-ry and

Alto recitative.

pp

And all the Angels fell before the throne on their faces and worshiped God, saying,

pp

A-men, A-men, Blessing and glo-ry, and

pp

Dim.

wisdom and thanksgiving and hon-or and pow-er, and might be un-to our God for-ev-er and ev-er, A-men, A-men.

wisdom and thanksgiving and hon-or and pow-er, and might be un-to our God for-ev-er and ev-er, A-men, A-men.

Quartet.

Hark! how the Chor-al song of heav'n, Swells full of peace and joy a-bove, Hark! how they strike their

Hark! how the Chor-al song of heav'n, Swells full of peace . . . and joy a-bove Hark! how they strike . . . their

Hark! how the Chor-al song of heav'n, Swells full of peace and joy a-bove, Hark! how they strike their

Hark! how they

Chorus as before pp. and *softer*.

Cres. - - - *f* Dim. - - - *pp*

gol - den harps And raise the tuneful notes, the tuneful notes of love, ... Blessing and glo-ry, and

Cres. - - - *f* Dim. - - *pp*

gol - den harps And raise the tuneful notes, the tuneful notes of love, ... Blessing and glo-ry, and

strike their golden harps And raise the tuneful notes of love And raise the

Let the following chorus commence when the Quartet begin their last dotted quarter, pp. so that both shall be heard for a moment together.

Dim.

wisdom and thanksgiving and honor, and honor and power and might, be un- to our God for-ev-er and ev - er A-men. A-men.

wisdom and thanksgiving and honor, and honor and power and might, be un- to our God for-ev-er and ev - er A-men, A-men.

Chorus and Quartet together—Full voices.

When shall we join the heav'n-ly host, Who sing Im - man-uel's praise on high, And leave be-hind our

When shall we join the heav'n-ly host, Who sing Immanuel's praise, Immanuel's praise on high, And leave behind . . . our

When shall we join the heav'n-ly host, Who sing Im - man - uel's praise on high And leave be-hind our

And leave be-

doubts and fears, To swell the chor-us, swell the chor-us of the sky, To swell the chor-us, the chor-us of the

doubts and fears, To swell the chor-us, swell the chor-us of the sky, To swell the chor-us, the chor-us of the

hind our doubts and fears, To swell the chorus of the sky, To swell the chor-us of the sky, To swell the chor-us, the chor-us of the

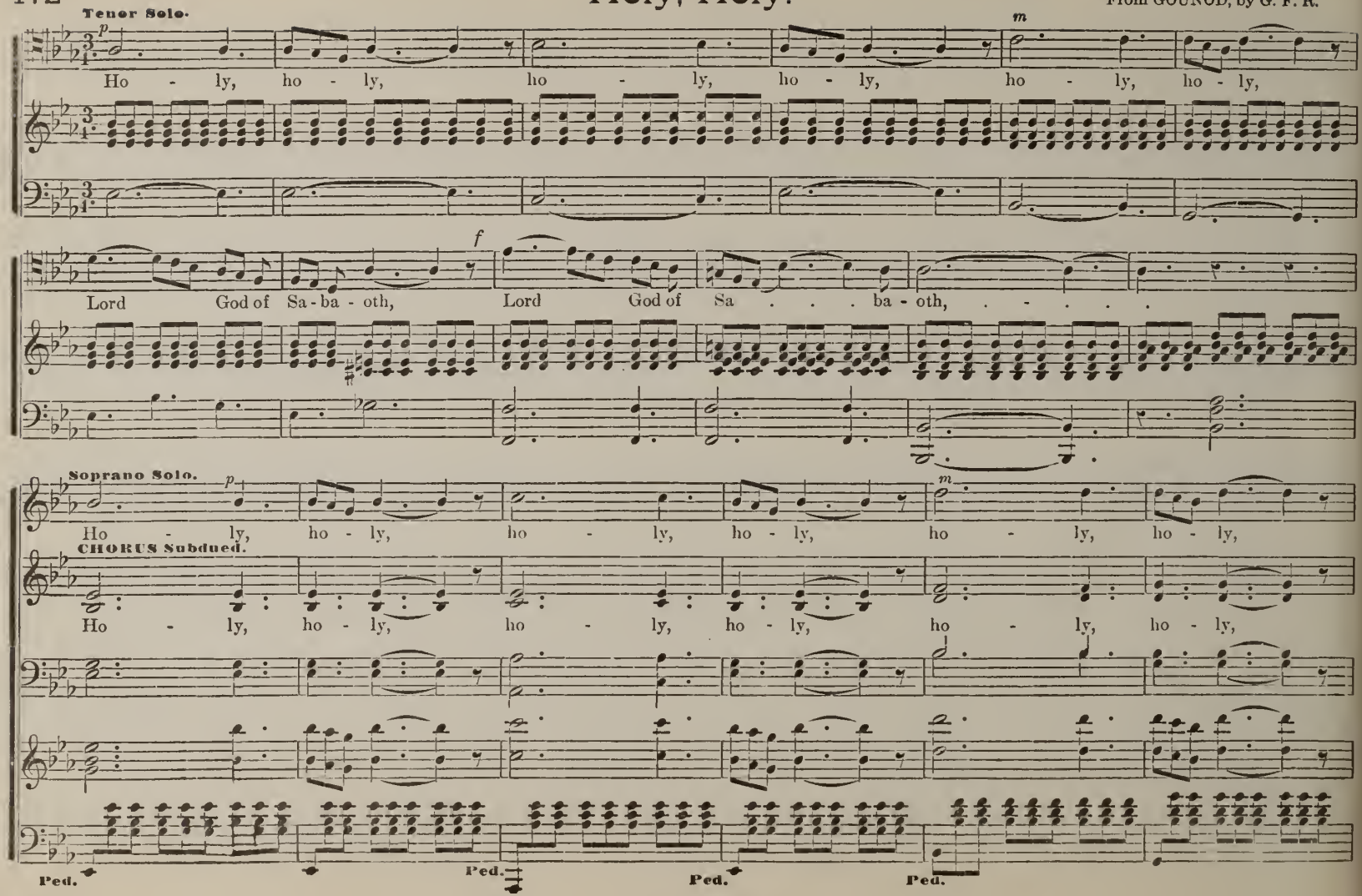
sky, To swell the chorus, the chorus of the sky, Hal-le-lu-jah, Hal-le-lu-jah forevermore, Amen, Amen.

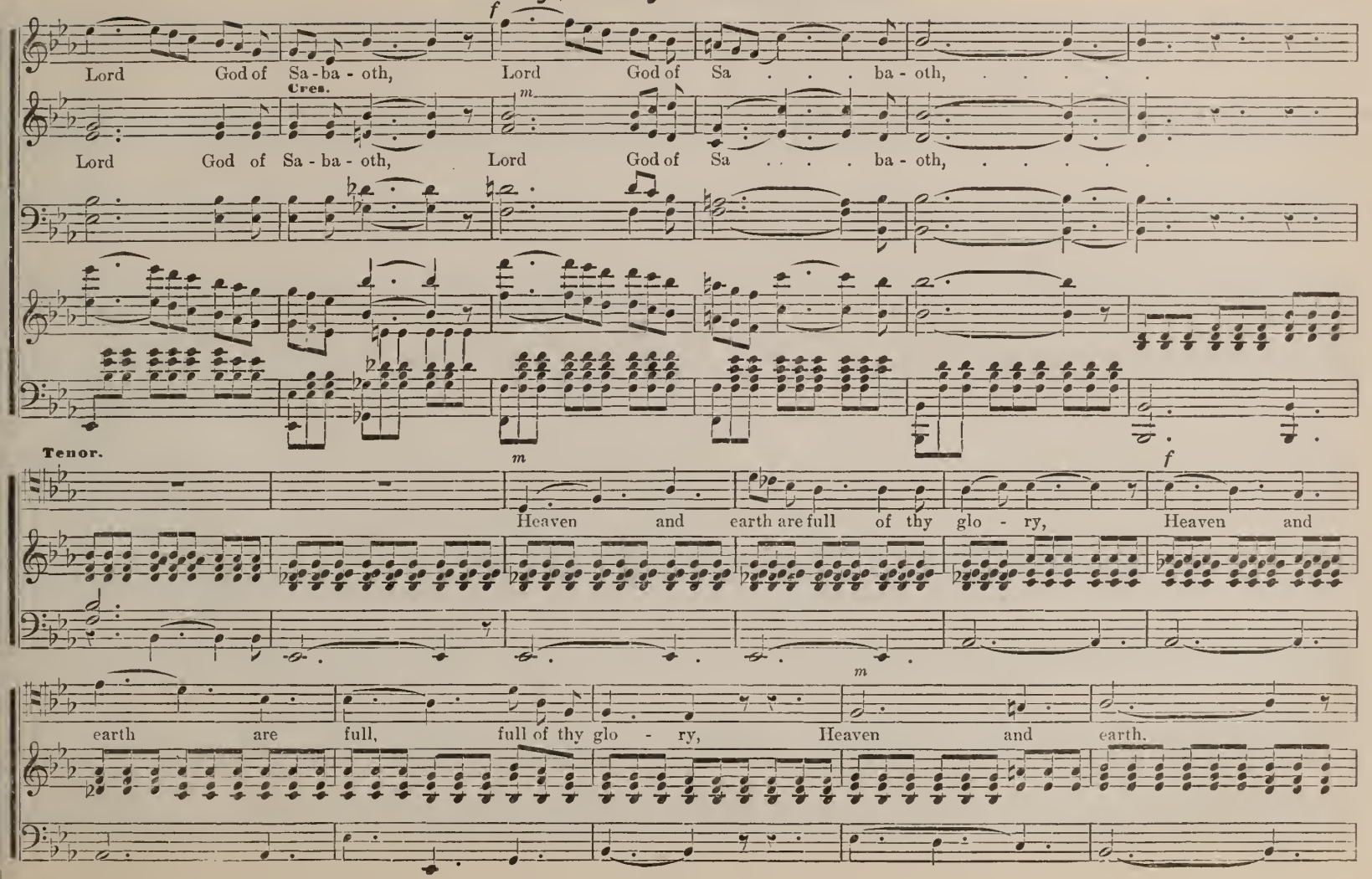
sky, To swell the chorus, the chorus of the sky, Hal-le - lu - jah, Hal-le - lu - jah, evermore, evermore, A - men.

Hal-le-lu-jah, Hal-le-lu-jah, forevermore, A - men.

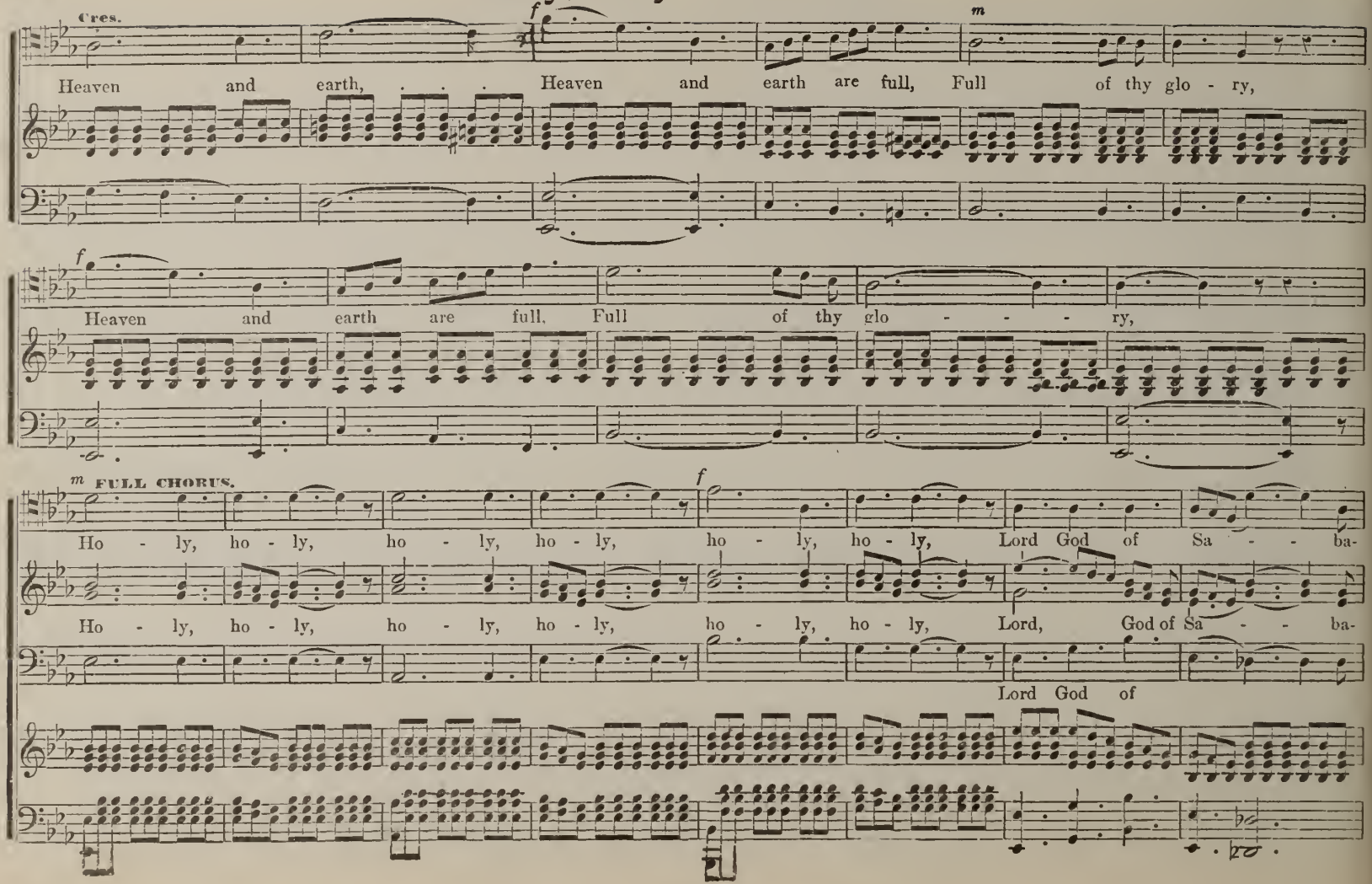
Holy, Holy.

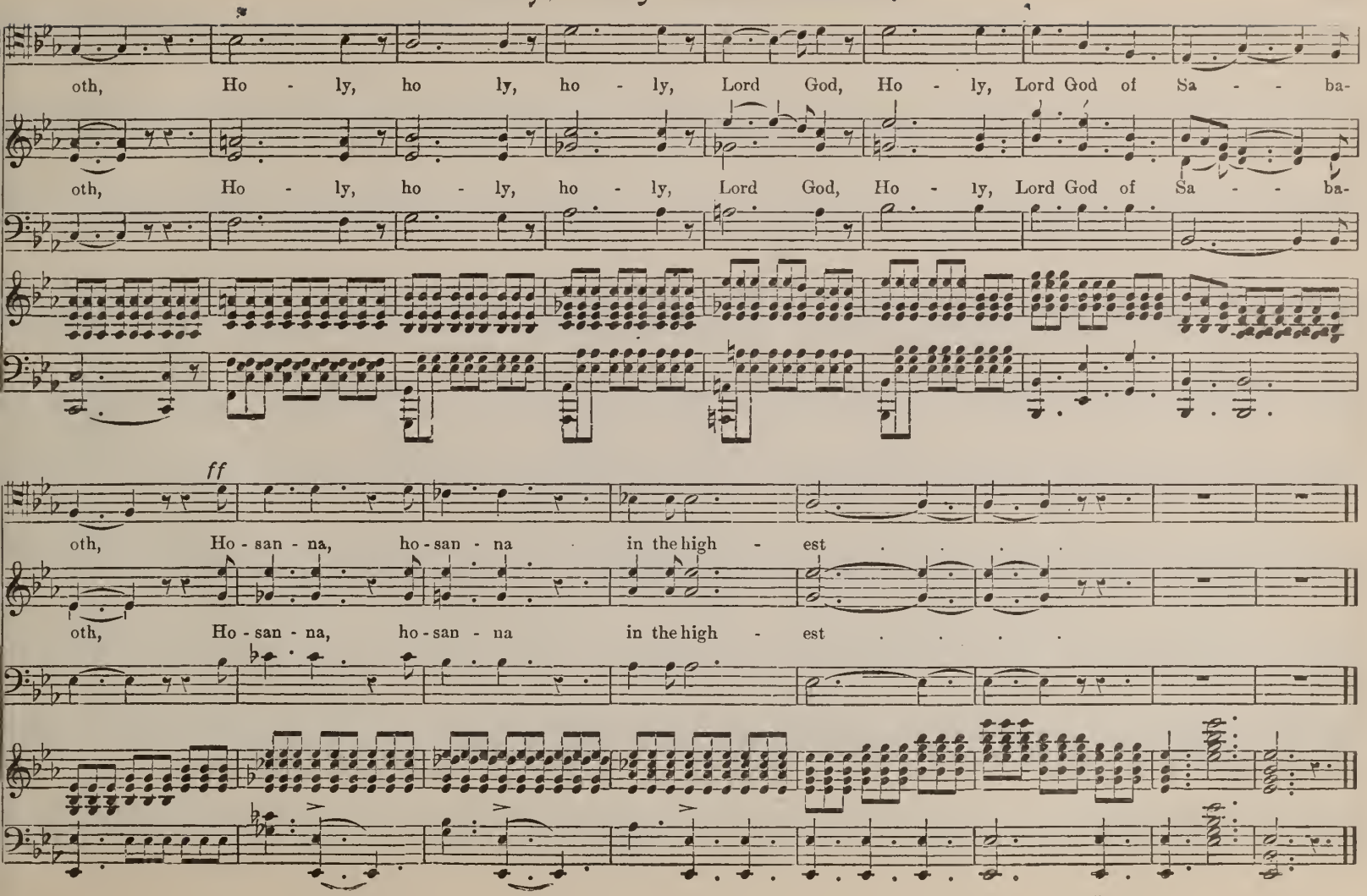
From GOUNOD, by G. F. R.




f
Lord God of Sa-ba-oth, Lord God of Sa . . . ba-oth, ...
Cres.
m
Lord God of Sa-ba-oth, Lord God of Sa . . . . ba-oth, ...
Tenor.
m
f
Heaven and earth are full of thy glo-ry, Heaven and
m
earth are full, full of thy glo-ry, Heaven and earth.

Holy, Holy. Continued.




oth, Ho - ly, ho ly, ho - ly, Lord God, Ho - ly, Lord God of Sa - - ba-
oth, Ho - ly, ho - ly, ho - ly, Lord God, Ho - ly, Lord God of Sa - - ba-
ff
oth, Ho - san - na, ho - san - na in the high - est
oth, Ho - san - na, ho - san - na in the high - est

When shall the Voice of Singing.

GEO. F. ROOT.

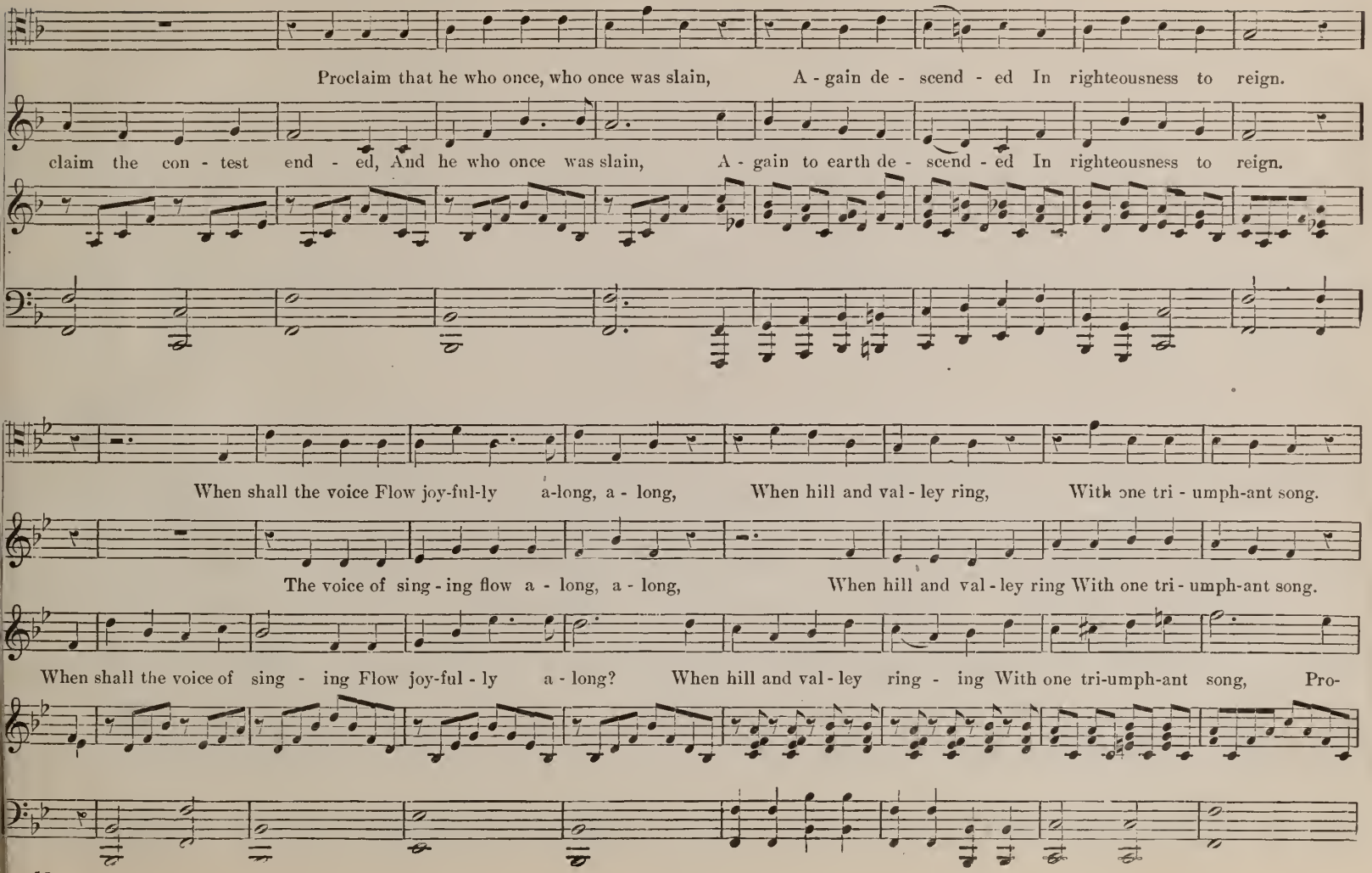
Moderato.

When shall the voice of sing - ing Flow joy-ful - ly a - long? When hill and val - ley ring - ing With one tri-umph-ant song, Pro-

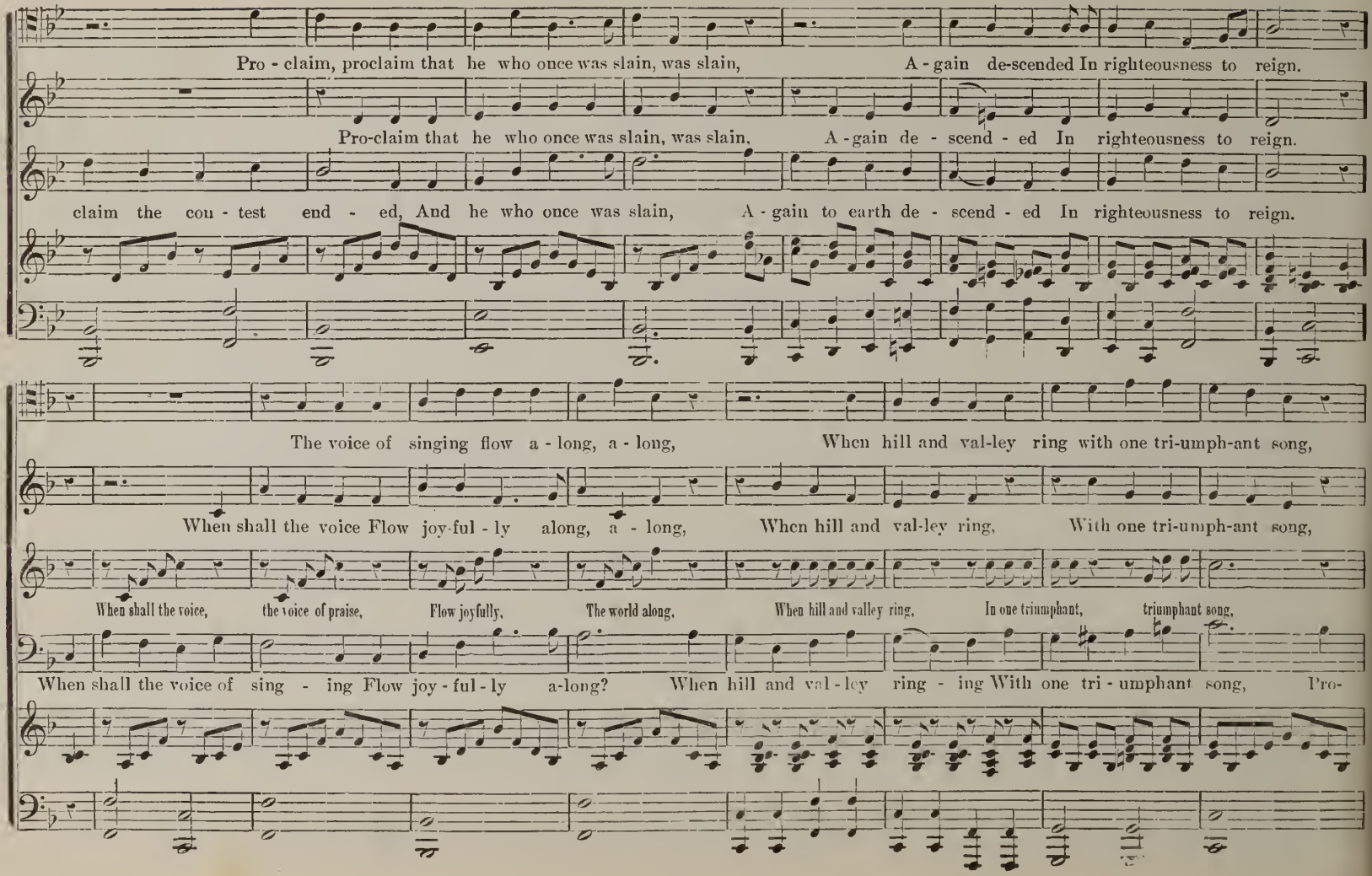
claim the con - test end - ed, And he who once was slain, A - gain to earth de - scend - ed In righteousness to reign.

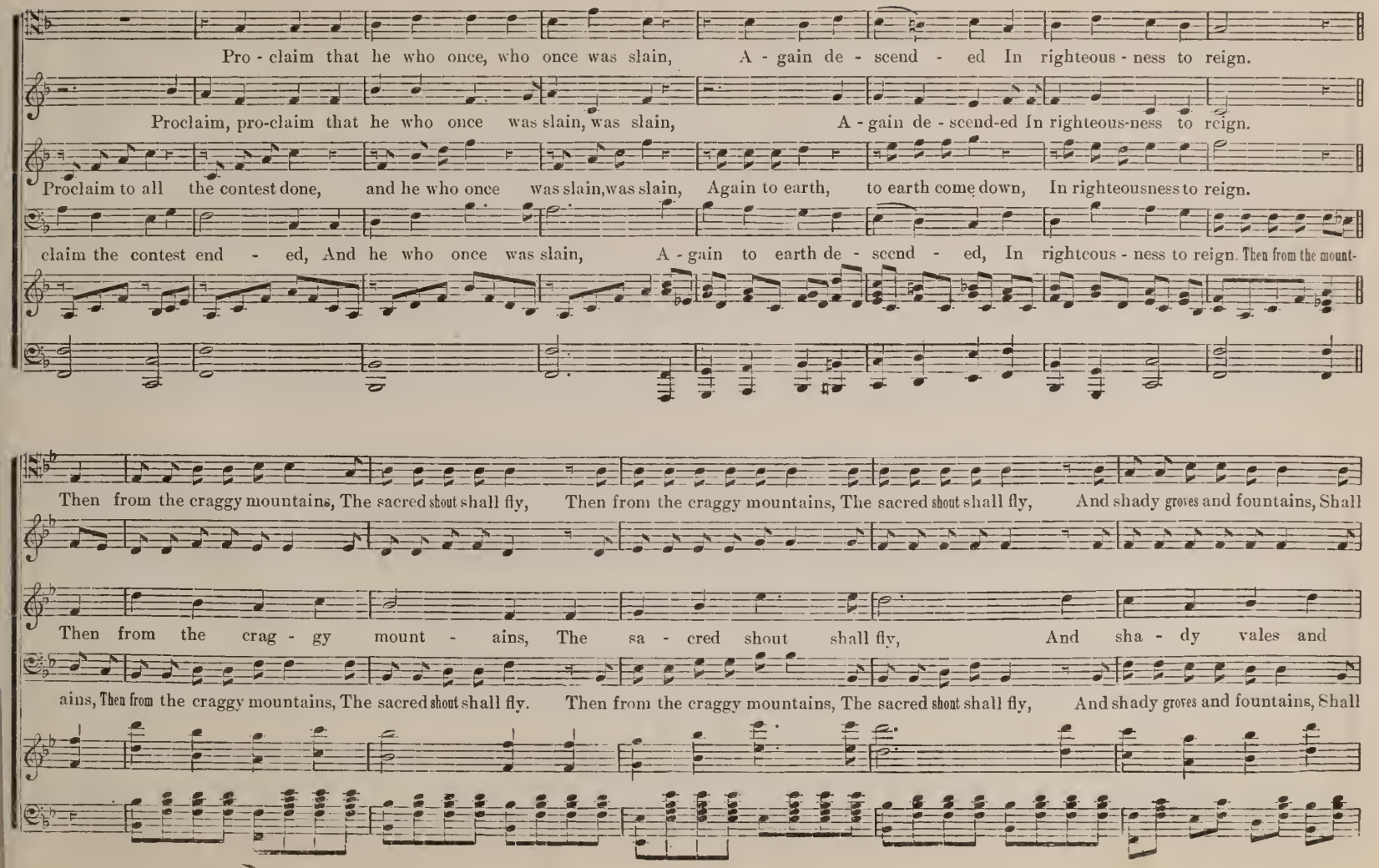
The voice of singing flow a - long, a - long, When hill and val-ley ring with one tri-umph-ant song,

When shall the voice of sing - ing Flow joy - ful - ly a-long? When hill and val - ley ring - ing With one tri - umphant song, Pro-


Proclaim that he who once, who once was slain, A - gain de - scend - ed In righteousness to reign.
claim the con - test end - ed, And he who once was slain, A - gain to earth de - scend - ed In righteousness to reign.
When shall the voice Flow joy-ful-ly a-long, a - long, When hill and val - ley ring, With one tri - umph-ant song.
The voice of sing - ing flow a - long, a - long, When hill and val - ley ring With one tri - umph-ant song.
When shall the voice of sing - ing Flow joy-ful - ly a - long? When hill and val - ley ring - ing With one tri-umph-ant song, Pro-

When shall the Voice of Singing. Continued.




Pro - claim that he who once, who once was slain, A - gain de - scend - ed In righteous - ness to reign.
Proclaim, pro-claim that he who once was slain, was slain, A - gain de - scend-ed In righteous-ness to reign.
Proclaim to all the contest done, and he who once was slain, was slain, Again to earth, to earth come down, In righteousness to reign.
claim the contest end - ed, And he who once was slain, A - gain to earth de - scend - ed, In rightcous - ness to reign. Then from the mount-
Then from the craggy mountains, The sacred shout shall fly, Then from the craggy mountains, The sacred shout shall fly, And shady groves and fountains, Shall
Then from the crag - gy mount - ains, The sa - cred shout shall fly, And sha - dy vales and
ains, Then from the craggy mountains, The sacred shout shall fly. Then from the craggy mountains, The sacred shout shall fly, And shady groves and fountains, Shall

When shall the Voice of Singing. Continued.

ech-o their re-ply, Shall ech-o shall ech-o, Shall ech-o their re-ply, High tow'r and low - ly dwelling, Shall send the hymn a-ronnd, High

fount - ains Shall ech - o their re - ply, High tow'r and low - ly dwell - ing, Shall

ech-o their re-ply, Shall ech-o shall ech-o, Shall ech-o their re-ply, High tow'r and low - ly dwelling, Shall send the hymn a-round, High

tow'r and low-ly dwelling, Shall send the hymn a-rennd, All hal-le - lu-jah swelling, All hal-le - lu-jah swelling, In one e - ter-nal sound, In

send the hymn a - round, All hal - le - lu - jah swell - ing, In one e - ter - nal

tow'r and low-ly dwelling, Shall send the hymn a-round, All hal-le - lu-jah swelling, All hal-le - lu-jah swelling, In one e - ter-nal sound, In

one e - ter - nal sound All hal - le - lu - jah swelling, hal - le - lu - jah swelling, In one e - ter - nal sound, In one e -

sound All hal - le - lu - jah swelling, All hal - le - lu - jah swelling, In one, etc.

one e - ter - nal sound All hal - le - lu - jah swelling, hal - le - lu - jah swelling, In one e - ter - nal sound, In one e -

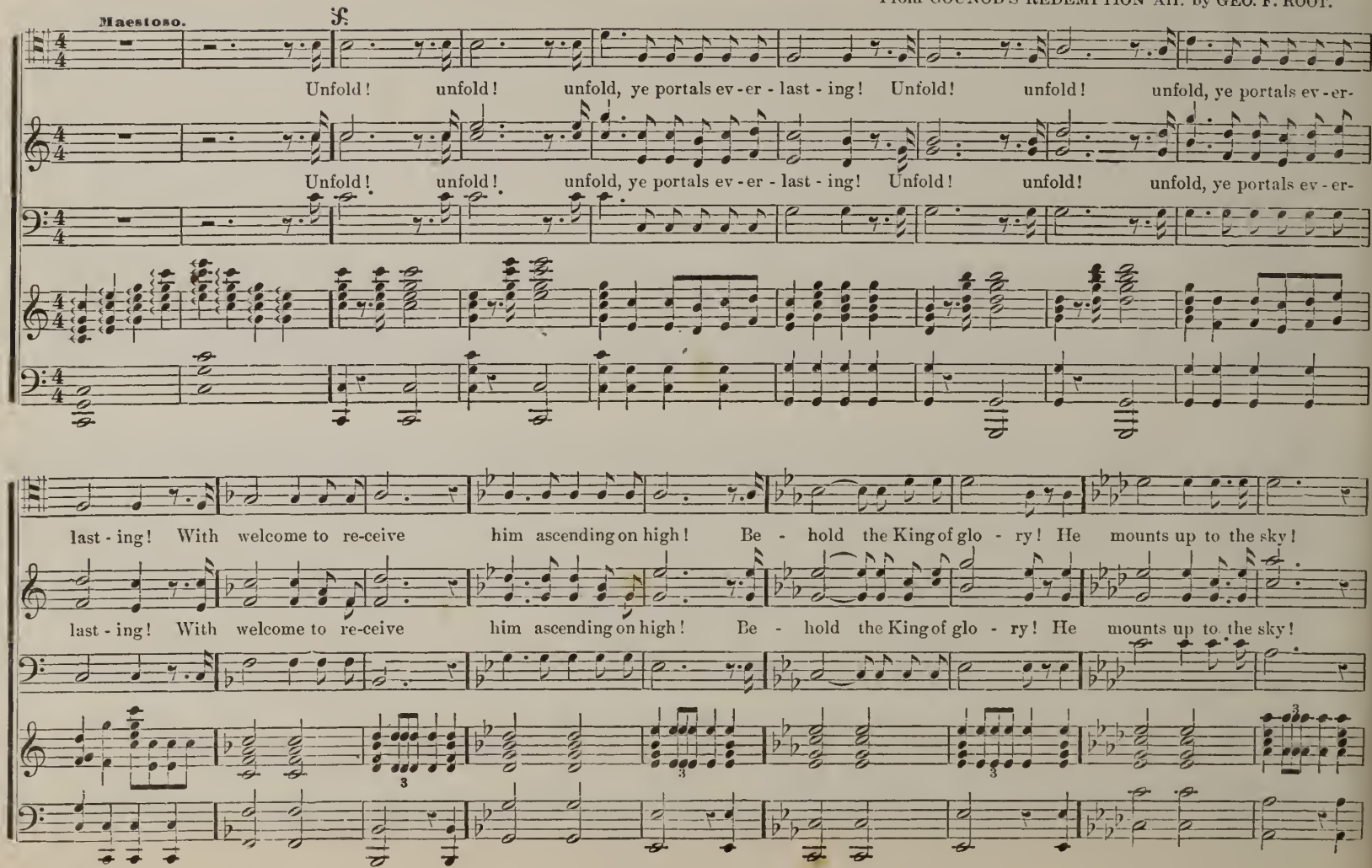
Swell the last tone.

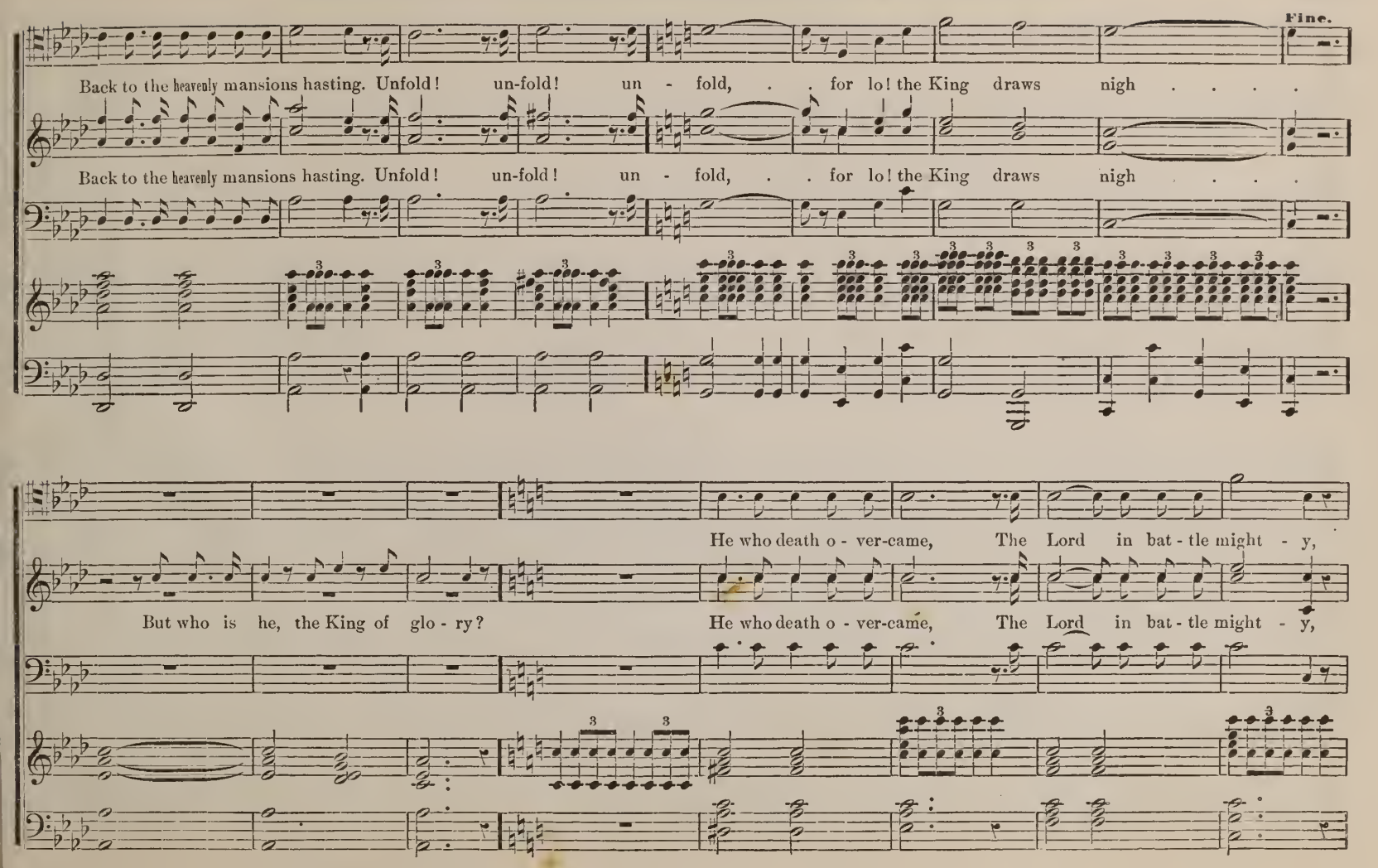
ter - nal sound, All hal - le - lu - jah swelling, In one e - ter - nal sound, In one e - ter - nal sound, ...

ter - nal sound, All hal - le - lu - jah swelling, In one e - ter - nal sound, In one e - ter - nal sound, ...

Unfold, ye Portals Everlasting.

From GOUNOD'S REDEMPTION Arr. by GEO. F. ROOT.




Fine.
Back to the heavenly mansions hasting. Unfold! un-fold! un - fold, . . for lo! the King draws nigh . . . .
Back to the heavenly mansions hasting. Unfold! un-fold! un - fold, . . for lo! the King draws nigh . . . .
He who death o - ver-came, The Lord in bat - tle might - y,
But who is he, the King of glo - ry?
He who death o - ver-came, The Lord in bat - tle might - y,

Unfold, ye Portals Everlasting. Concluded.

Of hosts he is the Lord. Of

But who is he, the King of glo - ry? Of hosts he is the Lord. Of

D. S.

an - gels and of powers the King of glo - ry is the King of the saints. Un-

an - gels and of powers the King of glo - ry is the King of the saints. Un-

I Will Lift up Mine Eyes.

(Suitable for opening the daily work of Conventions and Institutes. The four numbers to be sung in a series.)

G. F. R.

1. I will lift up mine eyes unto the hills, from whence | cometh my | help; | My help cometh from the Lord which made | heaven and | earth.
2. He will not suffer thy foot to be moved, He that keepeth thee | will not | slumber; | Behold, he that keepeth Israel, shall neither | slumber nor | sleep.
3. The Lord is thy keeper, the Lord is thy shade upon thy | right | hand; | The sun shall not smite thee by day, nor the | moon by | night.
4. The Lord shall preserve thee from all evil, He shall pre- | serve thy | soul; | He shall preserve thy going out, and thy coming in, from this time forth, and even for - - - | ev - er - | more.

The Lord's Prayer.

Our Father, who art in heaven, hallowed be Thy name. Thy kingdom come, Thy will be done, in earth as it is in heaven; Give us this day our daily bread; and forgive us our debts, as we forgive our debtors. And lead us not into temptation; but deliver us from evil. For Thine is the kingdom, and the power, and the glory forever. A-men.

Hear my Prayer.

G. F. R.

Hear my prayer, O Lord, at - tend to my sup - pli - ca - tions; In thy faith-ful-ness an-swer me, and in thy rightcousness. Cause me to hear Thy lov - ing kind-ness, Thy lov-ing kindness in the morn-ing. Hear my prayer, O Lord, at - tend to my sup- pli - ca-tions, for I lift up my soul un - to Thee, my soul un - to Thee. Hear my prayer. Hear my prayer.

Awake, my Soul.

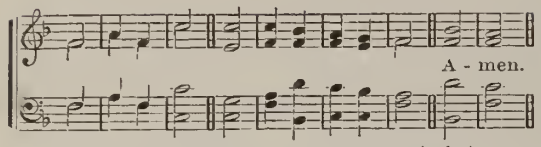
Earnestly.

G. F. R.

1. A-wake, my soul! and with the sun Thy dai- ly stage of du - ty run; Shake off dull sloth, and joy-ful rise, To pay thy morning sac - ri - fice.
2. Thanks be to Thee, who safe has kept, And hast refreshed me while I slept; Oh, grant that when from death I wake, I may of end - less life par - take.
3. Di- rect, con-trol, sug-gest, this day All I de - sign, or do, or say; That all my pow'rs, with all their might, In Thy sole glo - ry may u - nite.

The Earth is the Lord's.

From New C. & C.

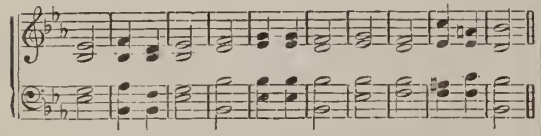


(Any of these chants may be sung responsively.)

1. The earth is the Lord's and the | fullness there | of,
The world and | they that | dwell | there- | in.
2. For he hath founded it up- | on the | seas,
And established | it up- | on the floods.
3. Who shall ascend into the | hill of the | Lord,
Or who shall | stand in his | holy | place?
4. He that hath clean hands and a | pure | heart:
Who hath not lifted up his soul unto vanity nor | sworn de- | ceitful- | ly.
5. He shall receive the | blessing from the Lord,
And righteousness from the | God of—his sal- | vation.
6. This is the generation of | them that | seek him:
That | seek thy | face, O | Jacob.
7. Lift up your heads, O ye gates, and be ye lifted up, ye ever- | lasting | doors
And the King of | glory | shall come | in.
8. Who is this | King of | glory?
The Lord strong and mighty, the | Lord | mighty in | battle.
9. Lift up your heads, O ye gates; even lift them up, ye ever- | lasting | doors.
10. And the King of | glory | shall come | in.
11. Who is this | King of | glory?
12. The Lord of hosts, | he is the | King of | glory. | Amen.

Thy Will Be Done.

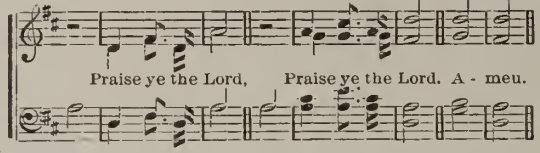
Dr. L. Mason.



1. Thy | will be | done! | In devious way the hurrying stream of | life may | run:
Yet still our grateful hearts shall say, | Thy | will be | done.
2. Thy | will be | done! | If o'er us shine a gladdening and a | prosperous | sun,
This prayer will make it more divine, | Thy | will be | done.
3. Thy | will be | done! | Though shrouded o'er our | path with | gloom,
One comfort, one is ours, to breathe while we adore, | Thy | will be | done. (Close with first "Thy will.)

O, Sing unto the Lord.

Chant. 1st Response. Chant. 2d Response.

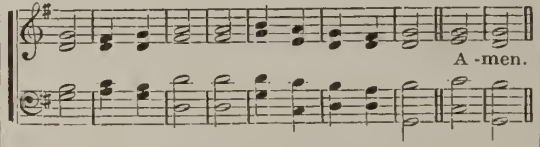


(Chant, single voice. Response, chorus. Connect Chant and Response closely by having each commence a little before the other closes. Both earnest.)

1. O sing unto the Lord a new song. (1*st Res.*)
Sing unto the Lord, all the earth. (2*d Res.*)
2. Sing unto the Lord, bless his name. (1*st.*)
Show forth his salvation from day to day. (2*d.*)
3. For the Lord is great, and greatly to be praised. (1*st.*)
He is to be feared above all gods. (2*d.*)
4. Honor and majesty are before him. (1*st.*)
Strength and beauty are in his sanctuary. (2*d.*)
5. Give unto the Lord, O ye kindred of the people. (1*st.*)
Give unto the Lord glory and strength. (2*d.*)
6. Give unto the Lord the glory due unto his name. (1*st.*)
Bring an offering and come into his courts. (2*d.*)
7. O worship the Lord in the beauty of holiness. (1*st.*)
Fear before him, all the earth. (2*d*) Amen.

The Heavens Declare.

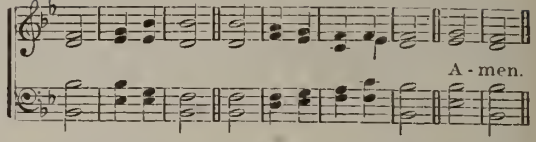
Old Chant.



1. The heavens declare the | glory of | God,
And the firmament | showeth his | handy | work.
2. Day unto day | uttereth | speech,
And | night unto | night showeth | knowledge.
3 There is no | speech nor | language
Where their | voice | is not | heard.
4. Their line is gone out through all | the | earth,
And their | words to the | end of the | world.
5. In them hath he sat a tabernacle for the sun,
Which is as a bridegroom coming | out of the | chamber.
6. And rejoiceth as a | strong man to | run a | race.
7. His going forth is from the end of the heaven,
And his circuit unto the | ends of | it.
8. And there is nothing | hid from the | heat there- | of. | Amen.

Have Mercy upon Me.

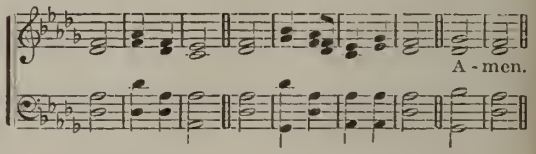
G. J. W.



1. Have mercy upon me, O God,
According to thy | loving | kindness.
2. According to the multitude of thy tender mercies, |
Blot out | my trans- | gressions.
3. Wash me thoroughly from my iniquity,
And cleanse me | from my | sin.
4. For I acknowledge my transgressions;
And my | sin is | ever be- | fore me.
5. Against thee, thee only have I sinned,
And done this evil | in thy | sight.
6. That thou mayest be justified when thou speakest,
And be | clear when | thou | judgest.
7. Create in me a clean heart, O God;
And renew a right | spirit with- | in me.
8. Cast me not away from thy presence;
And take not thy | Holy | Spirit | from me. | Amen.

The Lord is my Shepherd.

G. F. B



1. The Lord is my shepherd; I | shall not | want.
2. He maketh me to lie down in green pastures,
He leadeth me be- | side the | still | waters.
3. He re- | storeth my | soul.
4. He leadeth me in the paths of righteousness | for his | name's | sake.
5. Yea, though I walk through the valley of the | shadow of | death.
6. I will fear no evil, for thou art with me,
Thy rod and thy | staff they | comfort | me.
7. Thou preparest a table before me in the presence | of mine | enemies.
8. Thou anointest my head with oil;
My | cup runneth | o- | ver.
9. Surely goodness and mercy shall follow me all the | days of my | life.
10. And I will dwell in the house of the | Lord for- | ev- | er. | Amen.

BREATHING.

When the lungs are full, the breath can be stopped by shutting the throat and relaxing the muscles of the chest and abdomen, by which it was taken, or it can be held and controlled by the abdominal and intercostal muscles and the throat be free from pressure.

(NOTE. The air is drawn into the lungs by distending the chest, just as it is drawn into a pair of bellows by distending its covers;—the walls of the chest are drawn apart and the air rushes in.)

To control the breath at the throat is injurious and painful; to control it by the strong muscles, that were made to do that work, is safe and pleasant.

A test that will show whether the breath is controlled rightly or not is this:—Take the breath fully, and if, at the moment the throat is opened to speak or sing, more breath rushes out than is needed, the muscles are not holding the breath back properly. This is especially true if there is a feeling of constraint or tightness about the throat, and a "letting go," as it were, of the abdominal and intercostal (side) muscles.

On the contrary, the lungs being filled, if the throat is open and unconstrained, and tones or words can be uttered and the lungs still remain full, and there is a consciousness of holding firmly the muscles referred to, the breath is controlled in the proper way.

With right position, this matter of breathing is at the foundation; no one can hope to sing well who does not manage the breath properly.

DELIVERY AND QUALITY OF TONE.

Deliver the tone without obstruction from lips, tongue, or teeth. Change quality by changing the shape of the mouth, especially the back part of it (the pharynx.) Distend for somber, reverent or majestic tones, (maestoso,) close, or rather return to usual form, for the brighter ones.

Most of the practice in exercises with syllables (where there is no particular sentiment or emotion) should be done *without distension of the throat*, notwithstanding the quality so produced may be neither rich nor resonant. The reason why this is best is, that as somber emotions can not be continuously borne without mental injury, their constant expression can not be indulged in without injury to the voice. The *working tone* is not an emotional one. There need be no feeling imparted to the tone for the practice of mere vowel and consonant elements, nor for interval or flexibility work, and very little for phrasing. Some shades of emotion may sometimes be given in solfeggios, according to the character of the music.

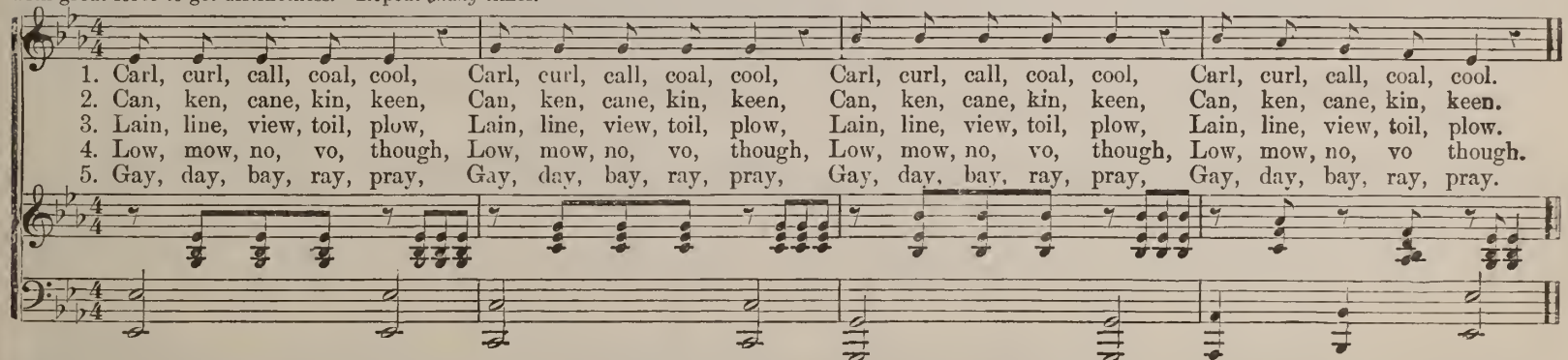
VOWELS AND CONSONANT ELEMENTS.

In the following exercise, Nos. 1 and 2 are for the principal vowel elements of the language, and No. 3 for the dipthongs. Nos. 4 and 5 are for the principal consonants. Practice No. 1, 2 and 3 as follows.

First, sing them as they are, then the same numbers omitting terminal consonants, leaving only the first consonant and the vowel; then, the same numbers omitting all consonants—leaving only vowels.

Sing Nos. 4 and 5 first as they are, then omit all vowels, leaving only the consonant elements with which the words begin.

Fill the lungs at every inspiration. Control the breath with the right muscles, and use as little breath as possible. Keep always an upright position, one that will give throat and lungs free play, and do not "make faces" nor unnecessary motions. Practice the vowels with great care to get right form, and the consonants with great force to get distinctness. Repeat *many* times.



(The following for distinctness of *terminal* consonants, may be sung to the above music.)

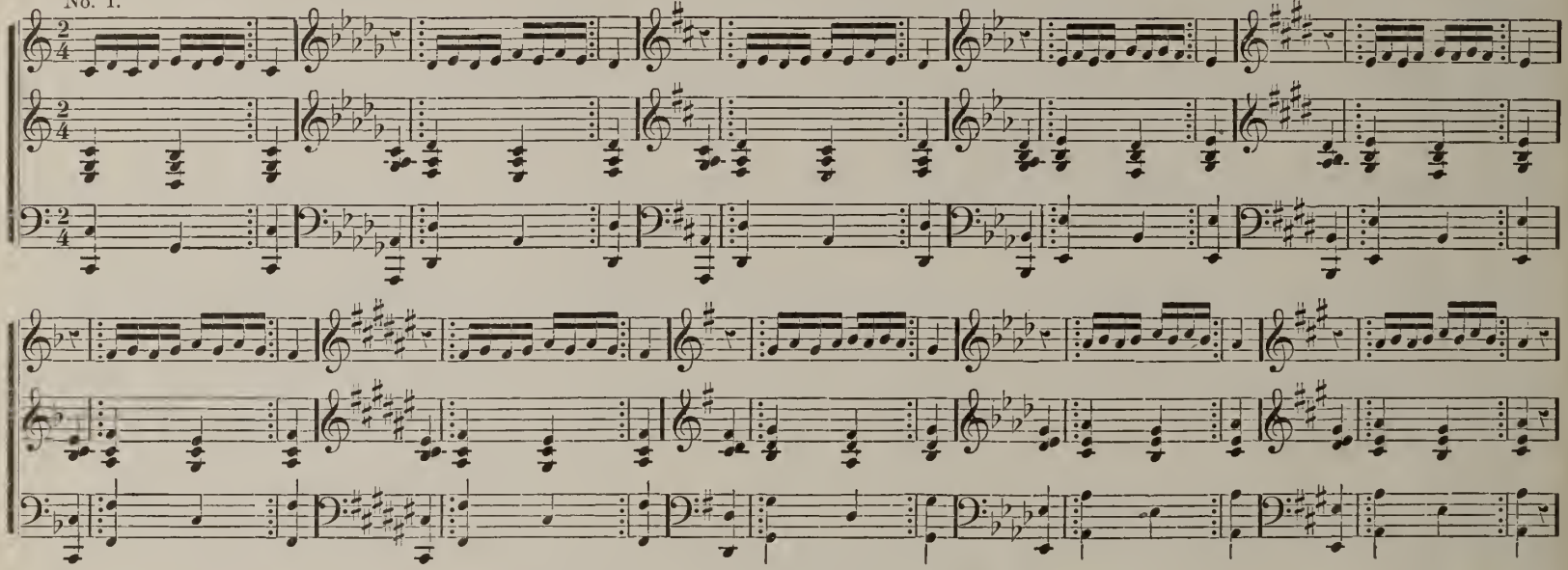
Bold, hailed, called, held, howled. Balm, calm, elm, helm, whelm. Elve, helve, delve, selve, twelve. Maimed, claimed, hand, land, crowned.

Barb'd, orb'd, curb'd, arm'd, harm'd. Carv'd, curv'd, leav'd, serv'd, starv'd. Wrong'd, hang'd, clang'd, bang'd, whang'd.
Learn'st, scorn'dst, turn'dst, burn'dst, charm'dst

Exercises for Execution.

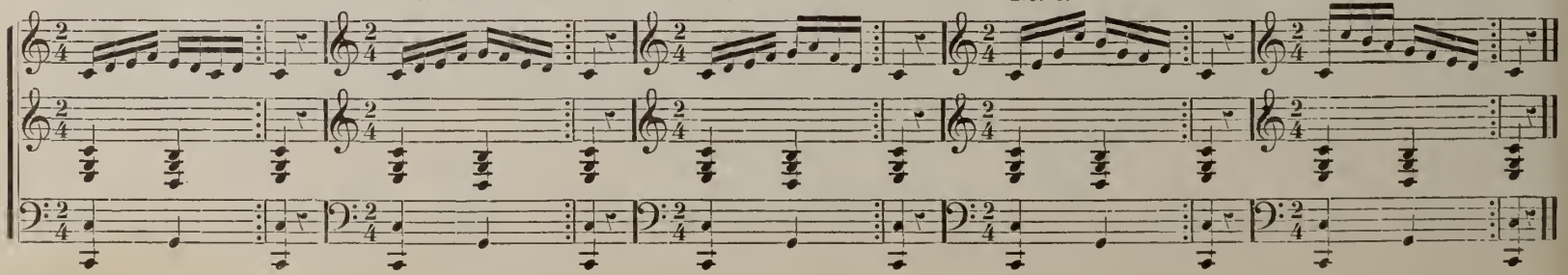
Sing first with syllables, then with "ah." Increase the speed as you are able without losing distinctness Sing No. 1 through without losing time at the repeats or in passing from one key to the next.

No. 1.



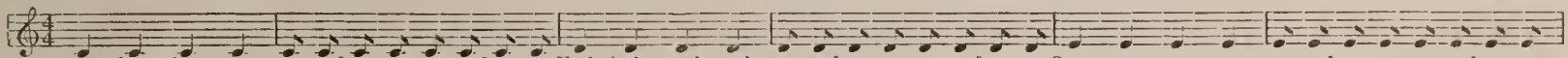
Sing each of the following numbers through the ten keys as above, using the same accompaniment. Let the lower voices stop singing, or take the exercise an octave lower, when it gets too high for them. *Do not strain the voice.*

No. 2. No. 3. No. 4. No. 5. No. 6.

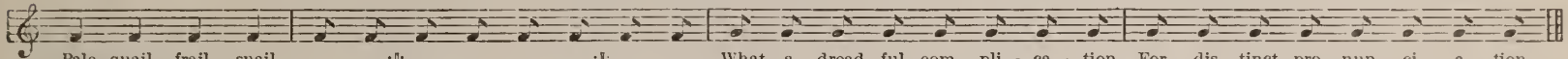


Exercise for Articulation

After singing the four words to the quarters, repeat them twice to the eighths that follow them, according to the little repeat marks. Doubling the speed will greatly increase the difficulty of utterance. This exercise may be practiced by sections or seats in a variety of ways,—each may sing a number, or, one after another, singing the same number, or one singing the quarters, and all the rest making the repetitions in eighths. All sing the last two measures.



1. Ace, face, chace, grace, Slack, jack, quack, pack, Cage, page, sage, rage,
2. Old, scold, sold, gold, Braced, eased, laced, waist, Shrink, drink, clink, chink,
3. Aunt, grant, cant, chant, Lank, frank, drank, blank, Grand, band, and, stand,
4. Bawl, crawl, drawl, squall, Scream, steam, gleam, beam. We, three, see, thee,
5. Hire, lyre, tire, choir, Bring, string, swing, king, Hide, bride, chide, guide,
6. Go slow, low, crow, Shun, pun, run, dun. Pert, flirt, hurt, bert,

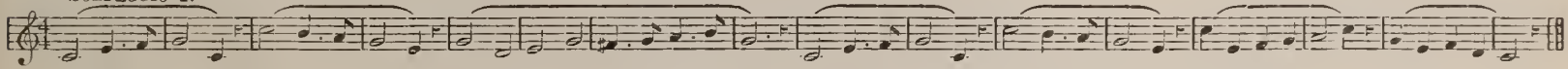


Pale, quail, frail, snail, What a dread - ful com - pli - ca - tion, For dis - tinct pro - nun - ci - a - tion.
Make, cake, bake, steak, He will be a re - al won - der, Who gets through with-out a blun - der.
Hang, twang, bang, gang, Sure it is through tri - bu - la - tion That we get our ed - u - ca - tion.
Breeze, wheeze, freeze, sneeze, An - y way you choose to view it, How it twists the tongue to do it!
Quite, right, smite, mite, We can't stand this an - y lon - ger, Un - less tongue and throat grow strong - er.
Damp, camp, cramp, scamp, Hor - rid! there, my tongue's sus - pend - ed, And I'm glad this work is end - ed.

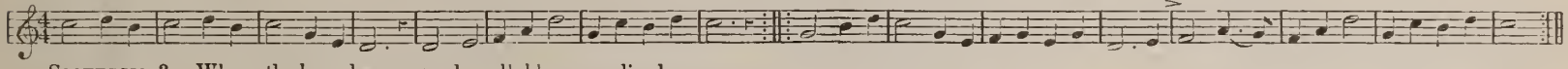
Phrasing and Expression.

Good phrasing is as necessary in music as in language. Phrases are made by little stops or pauses where breath may be taken. Taking breath in wrong places, either in reading or singing, makes wrong phrases and injures sound and sense. In the first Solfeggio the phrases are clearly indicated. Find them out without aid in the others. See where the music calls for *cres.* and where for *dim.* Syllables first, then "ah."

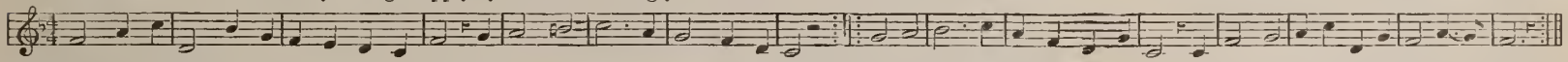
SOLFEGGIO 1.



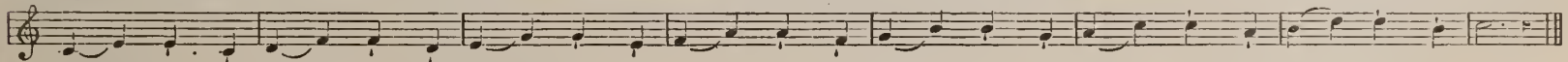
SOLFEGGIO 2. Phrases often end where there are no rests, as rhetorical pauses take place where there are no marks of punctuation.



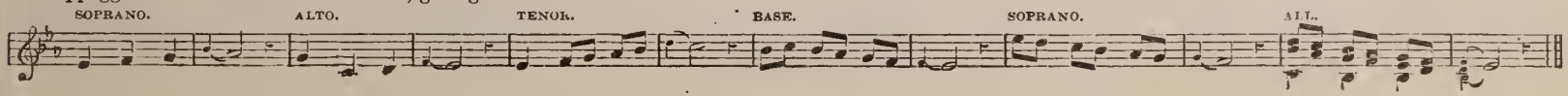
SOLFEGGIO 3. Where the key changes apply syllables accordingly.



Legato and Staccato.



Appoggiatura. Accent the small note, giving it one beat.



WORDS IN MUSIC THAT ARE LIABLE TO BE MISPRONOUNCED.

A.—As a word, this should not be pronounced like a in "fate," but like u in us. Begin to say "us," but do not give the "s," and you will have the right sound of this indefinite article for such phrases as "a man, a tone, a singer." It is not *ai* man, *ai* tone, *ai* singer.

Adagio.—*Ad-dah-gee-o.*

Allegro.—*Al-lay-gro.*

Amateur.—*Am-ah-ter.*

Amen.—*Ah-men.*

Battle.—Not *Bat-tul.* Keep the point of the tongue against the roof of the mouth just back of the front teeth during the entire pronunciation of the last syllable.

Bellini.—*Bel-lee-nee.* Rossini, Donizetti, Verdi, and all Italian names ending with "i," have the same vowel sound in the last syllable,—exactly "ee" as in thee.

Called.—In reading or singing from the Bible, the termination "ed" may constitute a separate syllable in all such words as "call-ed," "reveal-ed" "belov-ed," "remov-ed," "establish-ed," etc.

Cantabile.—*Can-tah-bee-lay.*

Cantata.—*Can-tah-tah.*

Cheerily.—(See Merrily.)

Cradle.—Not *Cra-dul.* (See Battle.)

Crescendo.—*Cresh-en-do.*

Da Capo.—*Dah Cah-po.*

Dal Segno.—*Dahl-sane-yo.*

Dear.—Not *De-ur.* (See Hear.)

Dolce.—*Dole-chay.*

Direct.—Not *die-rect*, but as "i" in "differ." Same with divulge, digress, divert, hostile, fertile, etc.

Either may be pronounced *ey-ther* if desired in any but church music. (See Wind.)

Encore.—*Onkore.*

Fasten.—Not *fas-sen.* (See Listen.)

Fine.—*Fee-nay.*

Forzando.—*Fore-tsan-do.*

Fugue.—One syllable, *g* hard.

Grazioso.—*Grat-see-o-so.*

Happily.—Not *hap-pu, as in thus.* (See Merrily.)

Hasten.—Not *hace-sen.* (See Listen.)

Hear.—Sustain the vowel like "ee," not *He-ur.*

Jerusalem.—Not *Jee-ru-sa-lem.* Je-e as in "get."

Legato.—*Lay-gah-to.*

Listen.—In common speech, words of this kind are pronounced without the "t," as *lis'n, of'n, sof'n,* etc., and so they may be in singing, if they are uttered quickly as spoken words are, but if their syllables are prolonged, the "t" must be sounded. We can not sing lis-se - - - n, nor of-fe - - - n, nor sof-fe - - - n, but should sing list-e- - - n, oft-e- - - n, soft-e - - n.

Little.—Not *lit-tul.* (See Battle.)

Marcato.—*Mar-cah-to.*

Merrily.—Not *Mer-ru*, as in the word "rush" but the "i" as in "it," exactly as if the word was spelled mer-ry-ly.

Probably no vowel in the language is so frequently mispronounced in singing as this "i" in such words as the above, as "happily," "busily," "drowsily," "angrily," "haughtily," "hastily," "easily," etc. The danger is that the vowel sound of "u" will be substituted as mentioned above. Speaking each of these words with a "y" will show the true pronunciation, as "happy-ly," "busy-ly," etc.

Exactly the same pronunciation of the "i" should be observed in the second syllables of such words as "supplication," "application," "inspiration," and in hundreds of words like "oddity," "felicity," "simplicity," "reality," "locality," "vocality," "ability," "vanity," "quality," "enmity," "humanity," "charity," "verity," "purity," "deity," "brevity," "levity," etc., where the last syllable but one has the sound of "i" in "it," when properly pronounced.

Mezzo.—*Met-so.*

Moderato.—*Mod-ay-rah-to.*

My.—If to a short tone in secular music may have the sound of "i" in "midst" as "mi" heart, "mi" hand. (See Wind.)

Neither may be pronounced *ny-ther*, if desired in any but church music. (See Wind.)

Obligato.—*Ob-lee-gah-to.*

People.—Not *peo-pul.* (See Battle.)

Piano.—When a foreign word has come into familiar use, no effort should be made to give it a foreign pronunciation. "Piano," being now a good English word, need not be pronounced *pee-ah-no.*

Presence.—Not *pres-unts.*

Pretty.—*Prit-ty.*

Primo.—*Pree-mo.*

Repertoire.—*Rep-er-twor.*

Scherzo.—*Skaert-so.*

Sempre.—*Sem-pray.*

Sickle.—Not *Sick-ul.* (See Battle.)

Solfeggio.—*Sole-fedg-ee-o.*

Sotto voce.—(See Voce.)

Staccato.—*Stah-cah-to.*

Temple.—Not *tem-pul.* (See Battle.)

The.—Nearly like "thee" when it precedes a word beginning with a vowel, and nearly like "thus" without the "s" when it preceedes a word beginning with a consonant. The two pronunciations are seen in the following line, "The earth is the Lord's."

Tiny.—"i," as in "pin."

Trio.—*Tree-o.*

Vivace.—*Vee-vah-chay.*

Viva voce.—*Vee-vah vo-chay.*

Voce.—*Vo-chay.*

Wind.—May be pronounced *wynd* in poems of a romantic character. In church music any pronunciation that attracts attention as being strange, should be avoided.

ON THE DISTINCT AND EFFECTIVE UTTERANCE OF WORDS IN SINGING.

Vowels are the emotional elements of words,—consonants the thought elements.

It is upon vowels that tones are prolonged, but the distinctness of words depends upon the proper utterance of their *consonants.*

There is, however, a difference in the nature of speaking and singing, which should, in this matter, be considered. It is this: In speaking, the voice goes quickly from one consonant to the next; there is little or no prolongation of the vowel sound; but in singing, the consonants are so separated by the prolongation of the vowels, and are so obscured (as it were) by the body of tone given to the vowels, that they, the consonants, must be uttered with double force in order to be equally distinct with the ordinary speaking of them. Not that the music must always be loud in order that the words may be distinct, for the tone upon the vowel may be pianissimo while the consonants which surround it are given with great distinctness and force.

In fact, the appearance of earnestness and sincerity on the part of the singer depends almost entirely upon the attack he gives to the consonants; and this, independent of the kind of emotion he is expressing, or the power he is using. There is no power, from pianissimo to fortissimo, and no emotion, (quality) from the most sad or despairing to the most joyful, that is not intensified and rendered more earnest and sincere by a forzando utterance of the initial elements of the syllables or words used, and these are nearly always consonants.

This does not mean that the words are to be chopped or shortened (unless marked staccato). The great art in singing words is to be able to sustain their full value and yet give the consonants with so neat and powerful a touch that they shall be distinct while the words are smooth and legato.

It is noticeable that singers who do not understand this art, get distinction in singing as they do in speaking, by going quickly from consonant to consonant in a kind of staccato fashion.

It is well to practice each vowel element by itself to get it pure and exact, and drill on the consonant elements separately to get the muscles strong that articulate them.

There is no need of printing exercises here for this kind of practice, because it is far more successful and interesting if done by *imitation*,—the teacher giving the example. See Normal Hand-Book, page 107, "Imitation Practice and Special Vocal Training No. 3," and then look at the same kind of work after every chapter in that part of the book.

This is a great power if the teacher will take the trouble to prepare himself to handle it. In connection with pronunciation is the favorite phrase of

DON'T RUN YOUR WORDS TOGETHER.

This is a plausible, but not a wise direction if it leads pupils to chop their words.

In good speaking it often happens that words *must* be run together, one consonant must be the *end of one word and the beginning of the next at the same time;* or instance, "'Tis sweet to tell," there is but one *t* sound for "sweet" and "to." Try and make two. Or "This sad day,"—there is but one *s* sound for "this" and "sad," and one *d* sound for "sad" and "day." Or, "Rise up poor soul,—one sound of *p*. Separate these words and the phrases will be awkward. Even when such a phrase as "The soldier's tear," is properly given, a person *could* hear the word "steer" if he tried, or in the phrase "That lasts till night," he *could* hear "still night," but the ordinary listener would not think of such a thing, and the words should not be separated on that account. Of course when gross errors take place they should be corrected, but the effort should not be to disconnect words, unless they are to be sung staccato or must receive some peculiar emphasis. They should, however, always be made perfectly distinct and intelligible to listeners.

MUSICAL TERMS.

A—an Italian preposition, meaning to, in, by, at, etc.
Accelerando—accelerating the time, gradually faster and faster.
Adagio—slow.
Adagio Assai, or *Molto*—very slow.
Ad Libitum—at pleasure.
Affetuoso—tender and affecting.
Agitato—with agitation.
Alla Capella—in church style.
Allegretto—less quick than Allegro.
Allegro—quick. *Allegro Assai*—very quick.
Allegro ma non Troppo—quick, but not too quick.
Amateur—a lover but not a professor of music.
Amoroso, or *Con Amore*—affectionately, tenderly.
Andante—gentle, distinct, and rather slow, yet connected.
Andantino—somewhat quicker than Andante.
Animato, or *Con Anima*—with fervent, animated expression.
Animo, or *Con Animo*—with spirit, courage, and boldness.
Antiphone—music sung in alternate parts.
Ardito—with ardor and spirit.
Arioso—in a light, airy, singing manner.
A Tempo—in time.
A Tempo Giusto—in strict and exact time.

Ben Marcato—in a pointed and well-marked manner.
Bis—twice.

Cadenza—a fanciful, extemporaneous embellishment.
Calando—softer and slower.
Cantabile—graceful, singing style; a pleasing, flowing melody.
Canto—the treble part in a chorus.
Chorister—a member of a choir of singers.
Col, or *Con*—with. *Col Arco*—with the bow.
Con Fuoco—with ardor, fire.
Con Justo—with chaste exactness.
Con Moto—with emotion.
Con Spirito—with spirit, animation.
Coro—chorus.

Da—for, from, of. *Da Capo*—from the beginning.
Decani—the priests, in contradistinction to the lay or ordinary choristers.
Declamando—in the style of declamation.
Dilettante—a lover of the arts in general, or a lover of music.
Di Molto—much or very.
Divoto—devotedly, devoutly.
Dolce—soft, sweet, tender, delicate.
Dolcemente, *Dolcezza*, or *Dolcissimo*. See Dolce.
Dolente, or *Doloroso*—mournful.
Doloroso—in a plaintive, mournful style.

E—and. *Elegante*—elegance.
Energico, or *Con Energia*—with energy.
Espressivo—expressive.

Fine, *Fin*, or *Finale*—the end.
Forzando, *Forz*, or *Fz.*—sudden power or attack with sudden diminish.
Fugue—a composition which repeats or sustains, in its several parts throughout, the subject with which it commences, and which is often led off by some of its parts.
Fugato—in the fugue style. *Fughetto*—a short fugue.

Giusto—in just and steady time.
Grazioso—smoothly, gracefully.

Impressario—a musical manager.

Lacrimando, or *Lacrimoso*—mournful, pathetic.
Lamentevole, *Lamentando*, *Lamentibile*—mournful.
Larghetto—slow, but not so slow as Largo.
Larghissimo—extremely slow.
Largo—very slow.
Legato—close, gliding, connected style.
Lentando—gradually slower and softer.
Lento, or *Lentamente*—slow.

Ma—but. *Maestoso*—majestic, majestically.
Maestro Di Capella—chapel master, or conductor of church music.
Marcato—strong and marked style.
Motto—much or very.
Motto Voce—with a full voice.
Mosso—emotion.
Moto—motion. *Andante Con Moto*—quicker than Andante.

Non—not. *Non troppo*—not too much.

Pastorale—applied to graceful movements in sextuple measure.
Perdendo, or *Perdendosi*—same as Lentando.
Piu—more. *Piu Mosso*—with more motion, faster.
Poco—a little. *Poco Adagio*—a little slow.
Poco a Poco—by degrees, gradually.
Portamento—the manner of sustaining and conducting the voice from one sound to another.
Presto—quick.
Prestissimo—very quick.

Rallentando, or *Allentando*, or *Slentando*—slower and softer by degrees.
Recitative, or *Recitando*—a speaking manner of performance.
Ritardando—slackening the time.

Semplice—chaste, simple.
Sempre—throughout, always, as *Sempre Forte*, loud throughout.
Senza—without, as *Senza Organo*, without the organ.
Siciliana—a movement of light, graceful character.
Smorendo, *Smorzando*—dying away.
Sostenuto—sustained.
Sotto—under, below. *Sotto Voce*—with subdued voice.
Subito—quick.

Tace, or *Tacet*—silent, or be silent.
Tardo—slow.
Tasto Solo—without chords.
Tempo—movement. *Tempo a Piacere*—time at pleasure.
Tempo Giusto—in exact time.
Ten. Tenuto—hold on. See Sostenuto.
Tutti—the whole, full chorus.

Un—a; as *Un Poco*—a little.

Va—go on, as *Va Crescendo*, continue to increase.
Verse—same as Solo.
Vigoroso—bold, energetic.
Vivace—quick and cheerful.
Virtuoso—a proficient in art.
Voce di Petto—the chest-voice.
Voce di Testa—the head-voice.
Voce Sola—voice alone.
Volti Subito—turn over quickly.

INDEX.

	PAGE.
All together again	65
Alstead	112
Annie	117
Ascension	109
As the mountains are round about	146
Autumn Song	85
Awake, my soul	185
Away at break of day	94
Away, away, the track is white	90
A wise girl's choice	74
Beautiful Spring	53
Begin at once	33
Be strong in the Lord	130
Be telling of his salvation	140
Blessed be the name of the Lord	150
Blow, warder, blow	98
Boylston	126
Carson	114
Chants	186
Characteristics of a key	7
Christmas Bells	28
Chromatic tones	54
Come, let's sing a round. Round	40
Come, ye children	132
Compound measures	50
Delight	118
Devotional Exercises	185
Distinct utterance	190
Dominion	111
Don't block up the way	31
Do your best	17
Dreamland	52
Eighth notes and rests	21
Evan	125
Evening blessing	13
Evening comes	12
Exercises for articulation	189
Exercises for execution	188
Extended Scale	11
Far, far away	17
Ferryman, row	51
Fire. Round	44
From bright lands I come	77
Gaily now we're singing	21
Gaily our song	50
Grand Isle	110
Hallelujah to the Father	162
Happiness is everywhere for him	38
Harvest home	109
Have mercy upon me	186
Hear my prayer	185
Heavenly messengers	20
Help us, O Lord	138
Ho! everyone that thirsteth	158
Holy, holy	172
Holy voices	35
Ho, westward, ho	71
I am kneeling at the threshold	121
If a weary task. Round	27
I will extol thee	144
I will lift up mine eyes	185
I will say of the Lord	133
Joyland	76
Key of A	29
Key of A flat	45
Key of B flat	39
Key of D	26
Key of E	32
Key of E flat	43
Key of F	36
Key of G	23
Kind words	68
King Corn's warning	91
Lessons in Minor Keys	59
Little Bobolink	72
Little Phil. Prize. Round	50
Louise	111
Love in all	24
May Song	66
Miller	112
Modulation	56
Morning comes	12
Morning echoes	34
Morning papers. Round	24
Murdoch	115
Music everywhere	21
Musical terms	191
My Song	63
Needham	113
Never trouble, trouble	46
Now for the highlands	64
Now the day is gone. Round	33
O for a thousand tongues	47
O give thanks	127
O Israel, trust thou in the Lord	136
O, Italia, beloved	102
Old Hundred	126
Olmutz	126
On in beauty	30
O sing unto the Lord	186
Palms	116
Patience	110
Pearce	113
Phrasing and Expression	189
Pleyel's Hymn	126
Powers	9
Praise him	152
Praises everywhere	41
Praise waiteth for thee	148
Qualities	9
Quadruple measure	16
Recapitulation	48
Rests	8
Return, O wanderer	120
Rosedale	125
Scales in Minor Keys	58
Seek ye the Lord	134
Serenade	82
Sextuple measure	19
Shall our parting be forever	84
Sing aloud	129
Sing hallelujah	128
Sixteenth notes	53
Skips	5
Sleighing song	25
Softly they swell	15
Somerset	114
Soon may the last glad song	119
Sounds of the singing school	42
Sowing	37
Summer song	88
Spring is coming	27
Susie	116
Sweet and low	97
Sweet Sabbath eve	20
Swell the Anthem	35
Thank offering	154
The choral song of heaven	108
The cross	115
The distant horn is sounding	92
The drum song	18
The earth is the Lord's	186
The gates of song	13
The heavens declare	186
The little banana peel	70
The Lord is gracious	156
The Lord is my shepherd	186
The Lord is my strength and song	142
The Lord's prayer	185
The measure of three	15
The morning of joy	44
Then shall the King say, come	47
The Palms	166
The pilgrim's vesper song	108
The rainy day	40
The realms of the blest	124
The rolling drum. Round	46
The roses	87
The sunshine	21
The sword of the Lord and of	124
The wings of a dove	151
The unequal fight	69
The whistling mountaineer	75
The winter chieftain	62
The woodman	67
This happy land of mine	79
Thou wilt show me the path of life	131
Thy will be done	186
Toothache. Round	37
Triple measure	14
Unfold, ye everlasting Portals	182
Varieties of measure	49
Varina	125
Voice culture	187
Wake, the holy spirit calls thee	164
We have thought of thy loving	135
We're floating down the stream	80
When shall the voice of singing	176
Whether you whisper low. Round	30
While the mist is on the river	61
Winifred	117
Words liable to be mispronounced	190
Yes. No	21

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